WHAT A LIFE!

ROCK PHOTOGRAPHY BY TONY MOTT

17 OCTOBER 2015 — 7 FEBRUARY 2016

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Thursdays until 8 pm
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Above: *Tony Mott* 2014
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Back cover: *Chrissy Amphlett, Divinyls* 1983

This is the first photo I ever sold. Without Chrissy, I wouldn't have a career. I sort of stalked her with my camera to learn the art of rock photography. What a pleasure and pain it was. — TM

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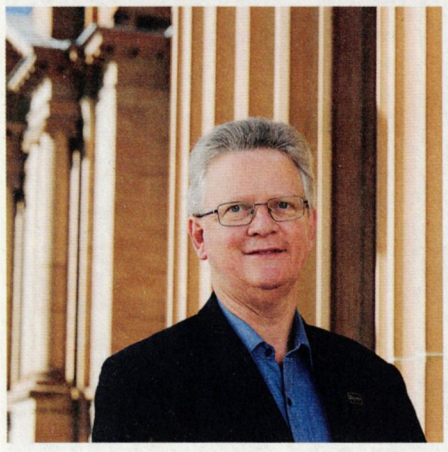


This major exhibition showcases rock'n'roll life — on stage and behind the scenes — captured by Australia's premier rock photographer Tony Mott over a 30-year career.

Tony Mott got his first break photographing Chrissy Amphlett of Sydney band Divinyls in the early 1980s, and the affable British-born chef quickly established himself as the rock photographer of choice.

Tony's photographs have appeared in *Rolling Stone*, *Juice*, *Drum Media*, *RAM*, *Juke* and other music magazines and street journals, and his shots have illustrated more than 500 singles, EPs and albums.

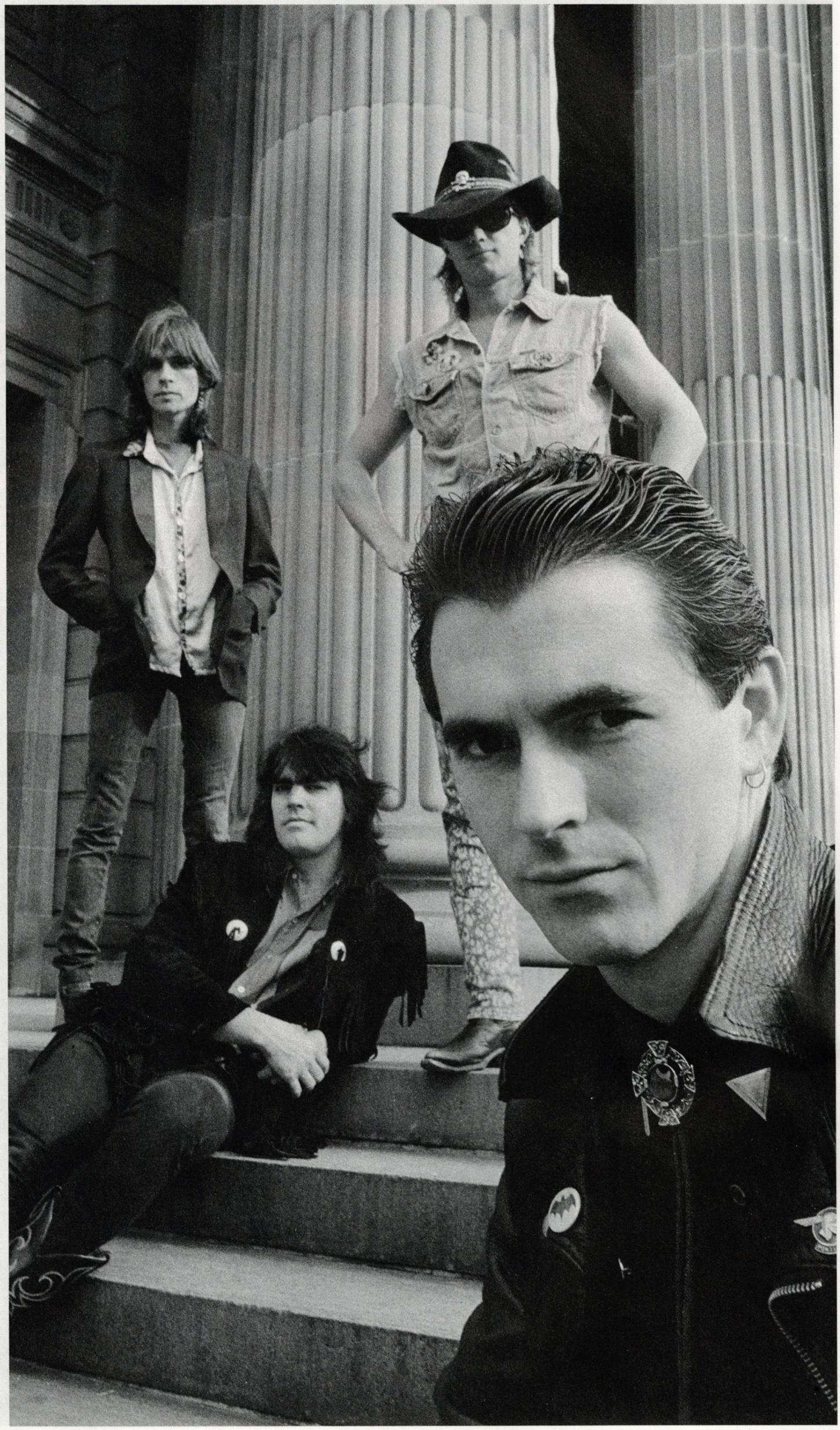
His portfolio features the biggest names in music, including the Rolling Stones, Björk, Elton John, Nirvana and local acts INXS, Cold Chisel, Midnight Oil, as well as the independent band scene in Sydney.

The exhibition tracks enormous changes in the music industry in Australia: the declining live scene, the drop in music magazine production and the impact of digital technology on the art of rock photography.

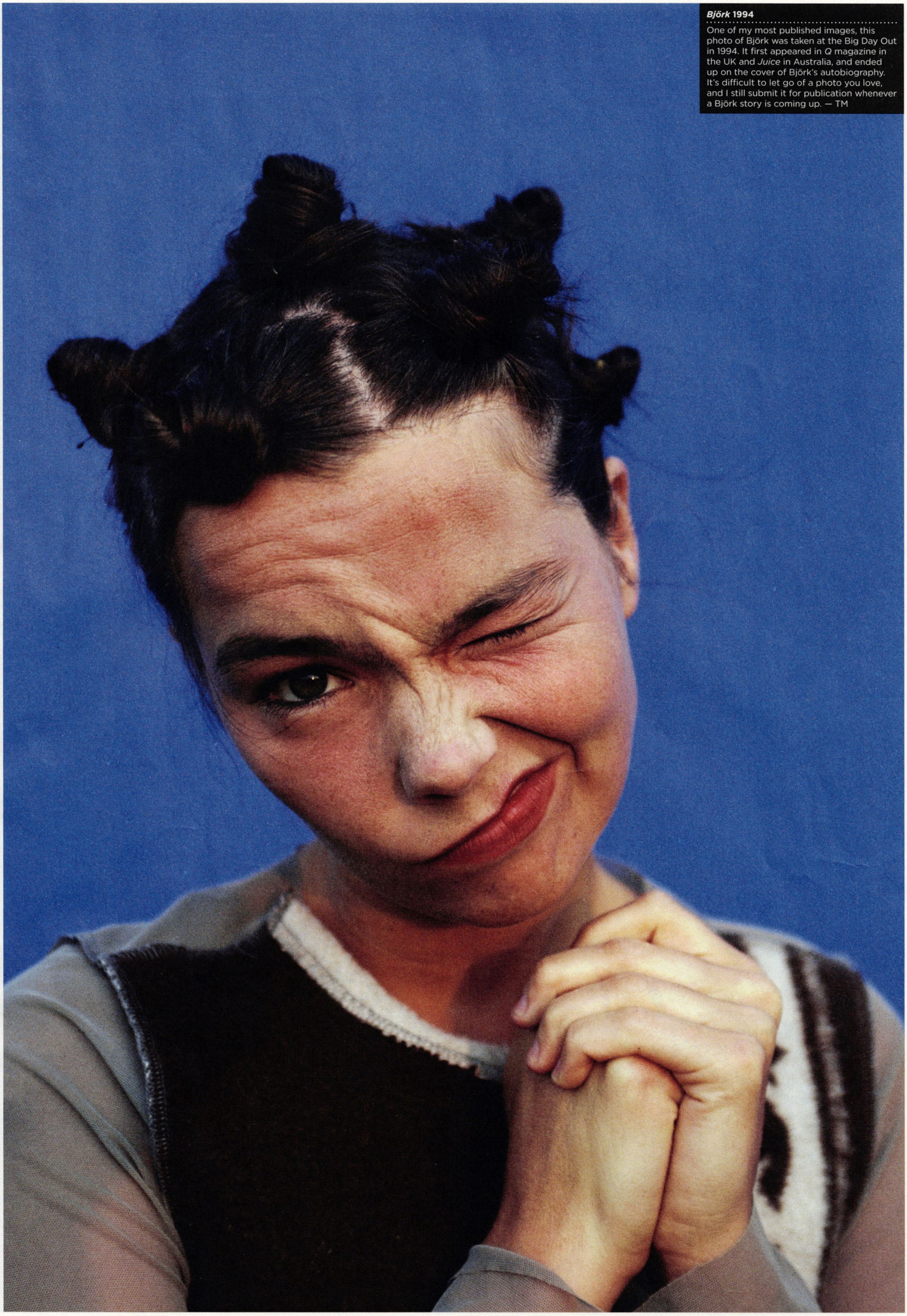
The Library has a long tradition of exciting and timely photographic exhibitions, often featuring internationally renowned Australian photographers, many of whom are represented in our collection. We are very proud of our photographic collection, which includes around 1.5 million images and is one of the most significant in Australia.

What a Life! presents the work of an extraordinary photographer who is recognised worldwide. We are indebted to Tony Mott for access to his photographic archive, which curator Louise Tegart has combined with related ephemera from the Library's collection.

Alex Byrne
NSW State Librarian & Chief Executive



***The Screaming Tribesmen* 1986 (detail)**
These inner city darlings never really crossed over to the mainstream. Photographed on the steps of the Mitchell Library.
— Tony Mott (TM)



***Björk* 1994**

One of my most published images, this photo of Björk was taken at the Big Day Out in 1994. It first appeared in *Q* magazine in the UK and *Juice* in Australia, and ended up on the cover of Björk's autobiography. It's difficult to let go of a photo you love, and I still submit it for publication whenever a Björk story is coming up. — TM

***Good Charlotte* 2010**

Twins Joel and Benji Madden probably didn't expect to marry stars when they started the band, but they ended up with Nicole Richie and Cameron Diaz. Rock'n'roll. — TM

Maryland
1984

Rock'n'roll life

The incredible career of Tony Mott

Tony Mott has captured all aspects of rock'n'roll through his camera lens. Having stumbled into his career, he honed his skills at gigs in Sydney, eventually becoming a fixture of the 1980s and 90s music scene.

Born Anthony Moulds in Sheffield, Northern England, in 1956, Tony trained as a French chef and first arrived in Australia in 1976, settling here permanently in 1981. He spent 10 years working in hotels in the UK and Australia then cooked his way around the world for two years aboard SS *Oriana*. Visiting over 60 countries, from Egypt to Norway, the experience cemented his love for adventure and travel.

A friend in Sheffield had taught him basic black and white developing skills, and while working as a chef he started to explore his interest in social documentary photography. He was influenced by London-based photographer Pennie Smith, who shot the iconic cover of the Clash album *London Calling* and worked for music bible *NME* (New Musical Express).

In the early 1980s, Tony would finish work as a chef at the Gazebo Hotel in Kings Cross and head out to watch bands. On Monday nights an unsigned band, Divinyls, had a regular gig at the nearby Piccadilly Hotel and 28-year-old Tony started to take photos of the band in action. He says it took lead singer Chrissy Amphlett some time to develop into the incredible force of nature she became:

> The first time I saw Chrissy Amphlett on stage — not a big mover. But slowly but surely she became the screaming banshee, wild child act she became famous for. One drunken Monday night I thought, god that must be bloody difficult to photograph, to capture that. So the next Monday night I took my camera. For four months, maybe five months, I practised, on Chrissy Amphlett, the art of rock'n'roll photography.

Divinyls manager Vince Lovegrove asked to see Tony's shots and decided to use one on a poster promoting the band's upcoming shows. The image of Amphlett was widely seen, and he had his break as a rock photographer. He went on to photograph Divinyls throughout the life of the band, his photos defining their image.

By 1983 Tony was receiving requests to photograph musicians in Australia, Europe and the US. His first international portrait featured the Eurythmics, and after working on Mick Jagger's tour he became the go-to photographer for some of the biggest names in music. He changed his name to Tony Mott after his favourite band, Mott the Hoople.

Shooting stars

Tony's portrait portfolio from over 3000 sessions features some of the world's greatest musicians. His ability to establish a rapport — capturing candid shots of often very private stars — shows through in his remarkable photographs.

Moving from live photography to portraiture and session work was a big learning curve. The fast-paced live music scene contrasted with the painstaking work of studio photography. He had to learn about lighting and art directing, and deal with musicians' expectations and demands. In the beginning, he worked for free to hone his skills.

Having been advised by Mick Jagger to always treat 'stars' as ordinary human beings and always treat 'normal folk' as stars, Tony's portraits are informal and often spontaneous. Using humour to establish a bond, he recognises that musicians are not in their natural environment on a set. His photographs reveal their creativity and soul rather than the gloss of celebrity.

Tony has photographed many musicians before they became famous and gained practice in posing for the camera. His portraits have become the best known images of musicians such as Björk, creating a visual identity that resonates with fans. He has often developed a camaraderie with the artists, documenting their expressions over many years. About 10% of his income has come from magazines, 10% from record companies and the rest from band commissions.

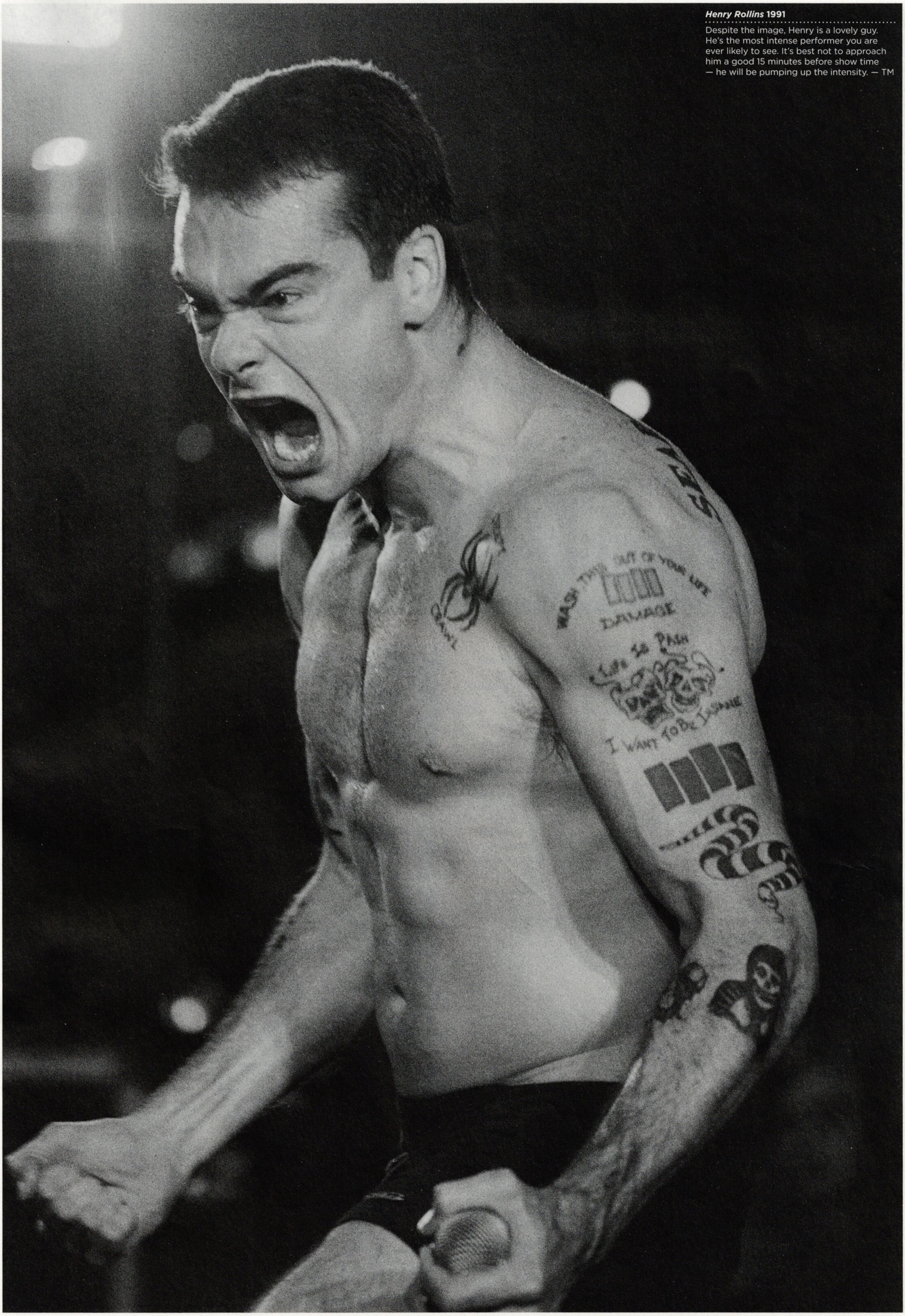
Live action

When it comes to capturing the intensity of live performance, nothing comes close to the lens of Tony Mott. Recorded music alone can't convey the dynamism of a live show, it needs images. In live music photography, natural composition and available lighting dictate the shoot, but there can be lots of failed shots because the artist is constantly moving. Tony aims to show the excitement shared between the band and the audience. As a music fan he hears the music, sees the audience's reaction and tries to convey the experience.

When he first started out there were no physical barriers between the crowd and the band.

***The Cramps* 1995**

Out of New York's CBGBs scene. Shot at Luna Park. I thought they'd make a great funfair side attraction, so it was the perfect location. — TM



***Henry Rollins* 1991**

Despite the image, Henry is a lovely guy. He's the most intense performer you are ever likely to see. It's best not to approach him a good 15 minutes before show time — he will be pumping up the intensity. — TM

He could find a vantage point at the front of the stage to capture the spectacle. Later, he gained access to backstage areas where he could experiment with interesting angles, or set up shots with instruments and stage gear. Performance photos were often dominated by the lead singer; backstage, he could compose shots with the full band.

Tony has photographed the multitude of international acts that have visited Australia, from intimate gigs to stadium shows. He documented the Sydney music scene of the 1980s and 90s, when the city was full of live venues and had a flourishing record industry. As the official photographer with the Big Day Out festival, he went on the road every year, taking close-up shots as well as candid portraits. With all this experience, and a bit of luck, he can anticipate a moment before it occurs, revealing the performers' charisma and energy.

Please yourself first

Tony was dragged kicking and screaming into the digital age, only switching to a digital camera in 2008. He didn't believe digital could achieve the look of film or the grain he wanted for live shots.

When Nikon presented him with a D3 camera, he discovered it was made for live photography. Trying it out at a Judas Priest concert, he shot dozens of good images — with film he might get four great photos and 10 that were usable.

While digital may be cheaper and easier, the thrill of developing film and seeing an image emerge is lost. He goes to a lot of trouble to make digital images look like film, through techniques such as adjusting the white balance. And he still shoots on film when he can.

Rock photographs have become harder to sell now that everyone at a concert has a digital camera or mobile phone. The scene has become more competitive, and skill levels have gone down.

When Tony shot the Red Hot Chili Peppers in 2000 he sold 28 images around the world; when he shot them in 2013 he sold three. He sells images to blogs, but the payment is well below what he used to receive. These days he makes most of his living from film stills. When he worked on his first film, *Suburban Mayhem*, he had to adjust from the high adrenaline of live photography to lots of waiting around on set.

A passion for music and photography and good relationships with musicians led to Tony Mott's success as a rock photographer for over 30 years. He has never lost the excitement of capturing the moment, never stopped learning and lives by the rule *Please yourself first*.

Louise Tegart
Exhibition curator
Manager, Exhibitions

***Keith Flint, Prodigy* 1997**

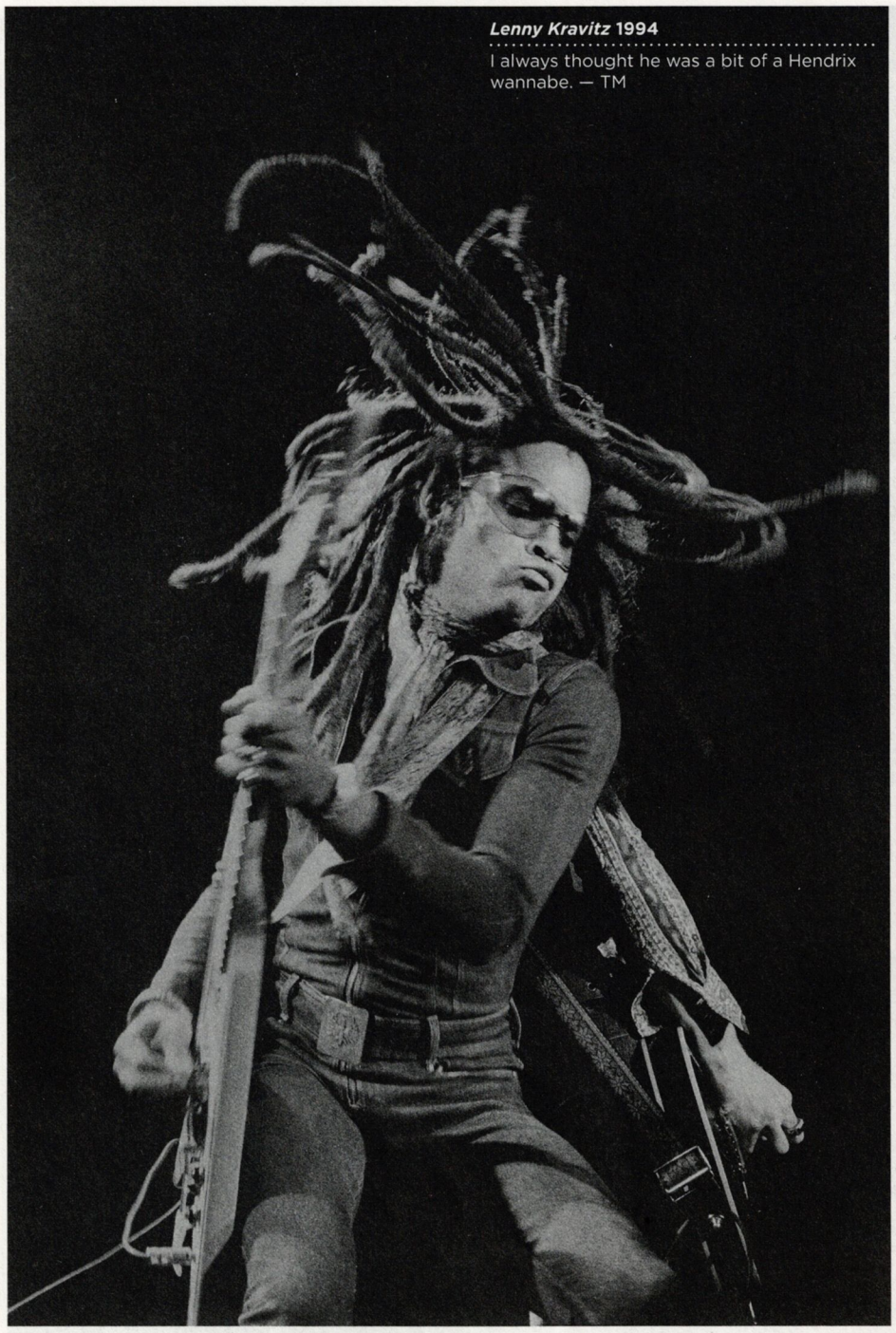
A singer who lends himself to the camera, and a great band to photograph live because they blast forth a palpable visual drama. Prodigy crossed over from the Big Day Out's dance-based Boiler Room to the rocking main stage. — TM

***Tex Perkins* 1991**

I first started photographing Tex in the late 80s. At that point, I believe, he was in about 20 bands. Confusing? Maybe, but brilliant on stage. — TM

***Deborah Harry and Chris Stein, Blondie* 1993**

Shot on Deborah Harry's 48th birthday with Blondie founding member Chris Stein. Apparently she hasn't spent a day in the sun. Great skin, great songs. — TM



***Lenny Kravitz* 1994**

I always thought he was a bit of a Hendrix wannabe. — TM

***Michael Jackson* 1996**

There's no doubt the King of Pop was in a class of his own for both recording and performance. — TM

***Johnny Rotten (Lydon), Public Image Limited* 1994**

Saint Sex Pistol — taken at the Hordern Pavilion in Sydney before stage barriers were introduced, so I had a mass of punks on top of me while shooting. Too much fun. He bought this photo for his biography. — TM

***Iggy Pop and the Stooges* 2006**

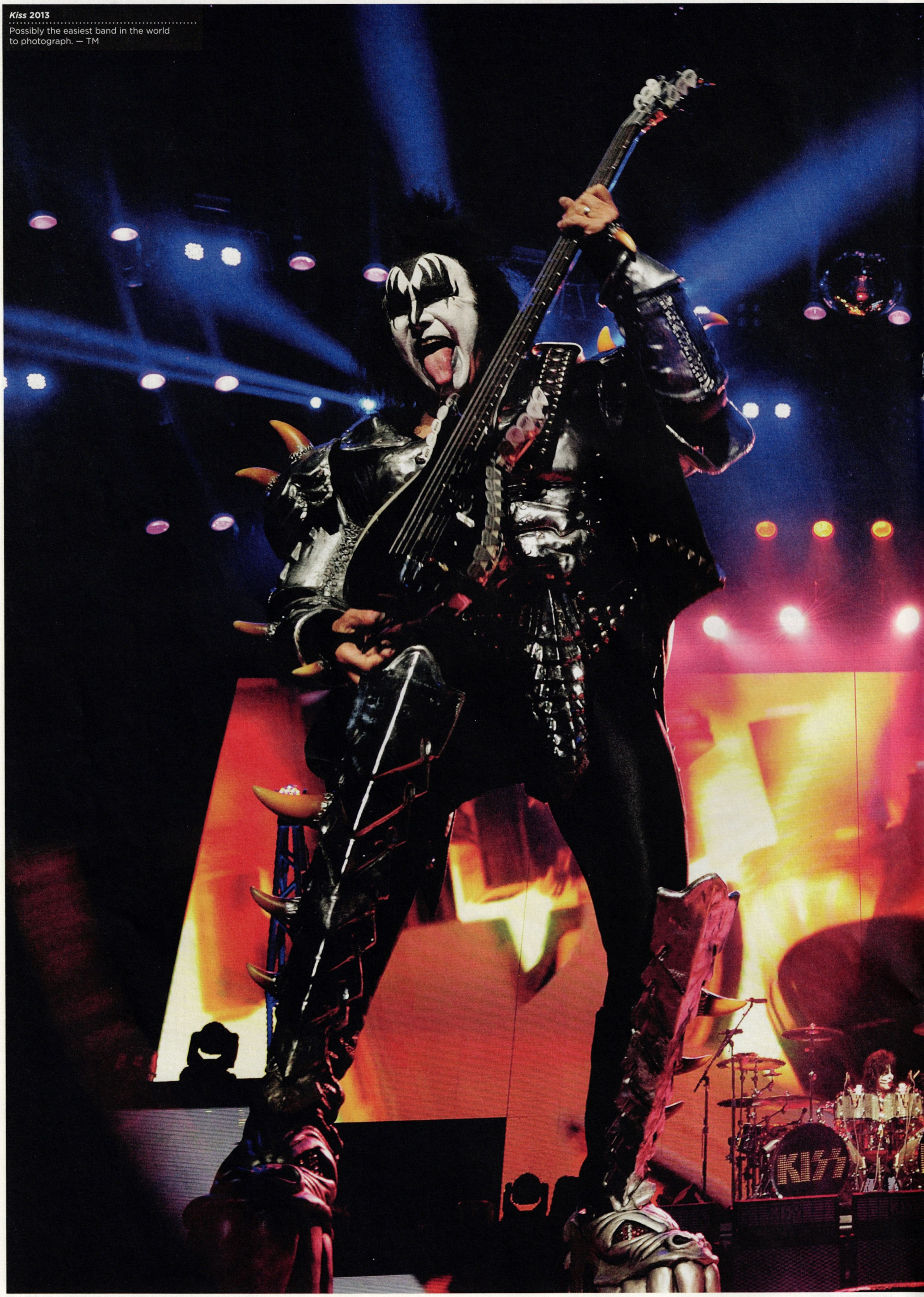
Iggy Pop and the Stooges came to Australia in 2006 for the Big Day Out. At 59 Iggy outperformed bands that were half his age — both in delivery and energy. He really wants to be your dog. — TM

***Johnny Cash* 1991**

The 'Man in Black', widely considered one of the most influential musicians of the 20th century. — TM

***Kiss* 2013**

Possibly the easiest band in the world to photograph. — TM



Read about it — A recollection of the Australian music industry

You rarely know when the moment has passed until it really and truly has. We couldn't have known as we flew over the blue Pacific for a weekend at Hamilton Island that this would be, as it were, the last drinks. As the plane made its descent, we members of the press planned a decadent weekend on the tab of the brothers Warner. But the days of lotus eating were numbered. The occasion was the launch of Jenny Morris' *Honeychild* LP in October 1991. Warner Music and Jenny's management flew a murder of rock journalists (if that is the correct collective noun) to schmooze and watch Jenny play a gig. This is how it was always supposed to be, *la dolce vita*.

A number of stars had aligned in the 1980s. A group of managers had restructured the music industry, taking advantage of the large suburban hotels that were willing to book live music. These managers and, to a certain extent, the record labels began to aggressively pursue international releases for their artists. In the 1980s, INXS, Midnight Oil, Men At Work, Divinyls, Crowded House and the Church all had significant success outside Australia and, for the first time, there was money in the Australian music industry. So much that it trickled down as far as the music journalists who documented the glory days.

The music press

Music journalism has different facets. There are fanzines created by and for fans. Then comes the free street press. Then the specialist music papers. In Australia that was *RAM* (Rock Australia Magazine). And *Rolling Stone* was the self-styled magazine of record.

Rolling Stone launched in San Francisco in 1967 at the height of the counter culture. The alternative culture created alternative media, including what was known as the 'underground press'. These fanzines and community papers thrived because, as Bob Dylan famously pointed out, something was happening and the established media didn't know what it was or how to report it.

For its publisher Jann Wenner, *Rolling Stone* was more than just a music paper. He saw it in the tradition of American liberal media such as *Esquire*, the *New Yorker* and the left-wing *Ramparts* (whose typefaces he borrowed for the iconic *Rolling Stone* style).

Another tradition is the music rag — England had *NME* (New Musical Express) and *Melody Maker*, which single-mindedly pursued music and cared nothing for the rest of society. *Go-Set*, established by David Elfick and Phillip Frazer in late 1960s Melbourne, was in this vein.

Frazer was the first Australian licensee of *Rolling Stone*. The first Australian edition, in 1970, was US number 100, with cover features on the Grateful Dead and *A Clockwork Orange*.

For me, the arrival of *Rolling Stone* was life-changing. Each alternate Sunday night, I'd go out at midnight and drive my mother's Beetle to a newsagent at a city train station where they sometimes unpacked the Monday deliveries early. I wanted that eight-hour edge.

But despite my enthusiasm, circulation of music magazines was low. *Rolling Stone* was doing less than 5000 copies. Frazer eventually sold the Australian licence to Silvertongues, a consortium of leading Australian journalists headed by Fairfax reporter Paul Gardiner, investors interested in the magazine because of its reputation for the highest quality new journalism. It was the magazine that published Hunter S Thompson, Tom Wolfe, Joe Klein, Timothy Crouse and Truman Capote. Certainly, they did some great new journalism. Gradually music took over. In 1976, Gardiner put Skyhooks on the first Australian-originated cover.

Skyhooks was also the first cover of *RAM* magazine in March 1975. Founded and edited by former ad man Anthony O'Grady, *RAM* was styled along the lines of *NME* and *Melody Maker*. Ed Nimmervol's *Juke* in Melbourne mirrored *RAM* in Sydney but that paper never seemed to matter much outside Victoria. And, in any case, music was about to move to Sydney.

An appetite for Australian music

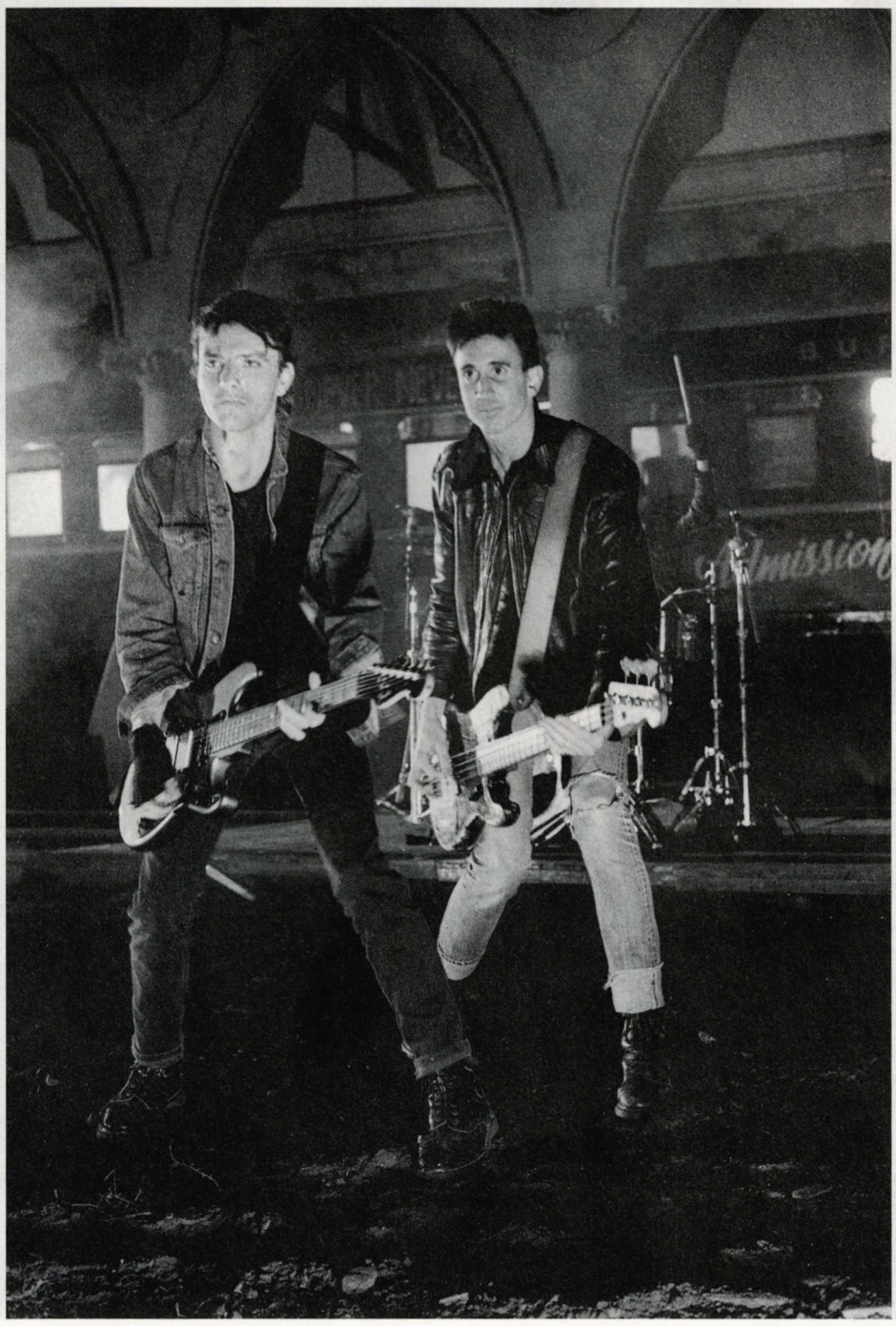
In the mid 70s Australian music was just starting to come into its own. In 1975, radio station 2JJ went to air in Sydney. Not only was it plugged into the local scene and broadcasting

***Jenny Morris* 1985**

New Zealander Jenny Morris sang in several bands before going solo. Her first hit was the title track for the 1981 film *Puberty Blues*. This photograph was taken during a video clip shoot at the Capitol Theatre in Sydney before it was renovated. — TM

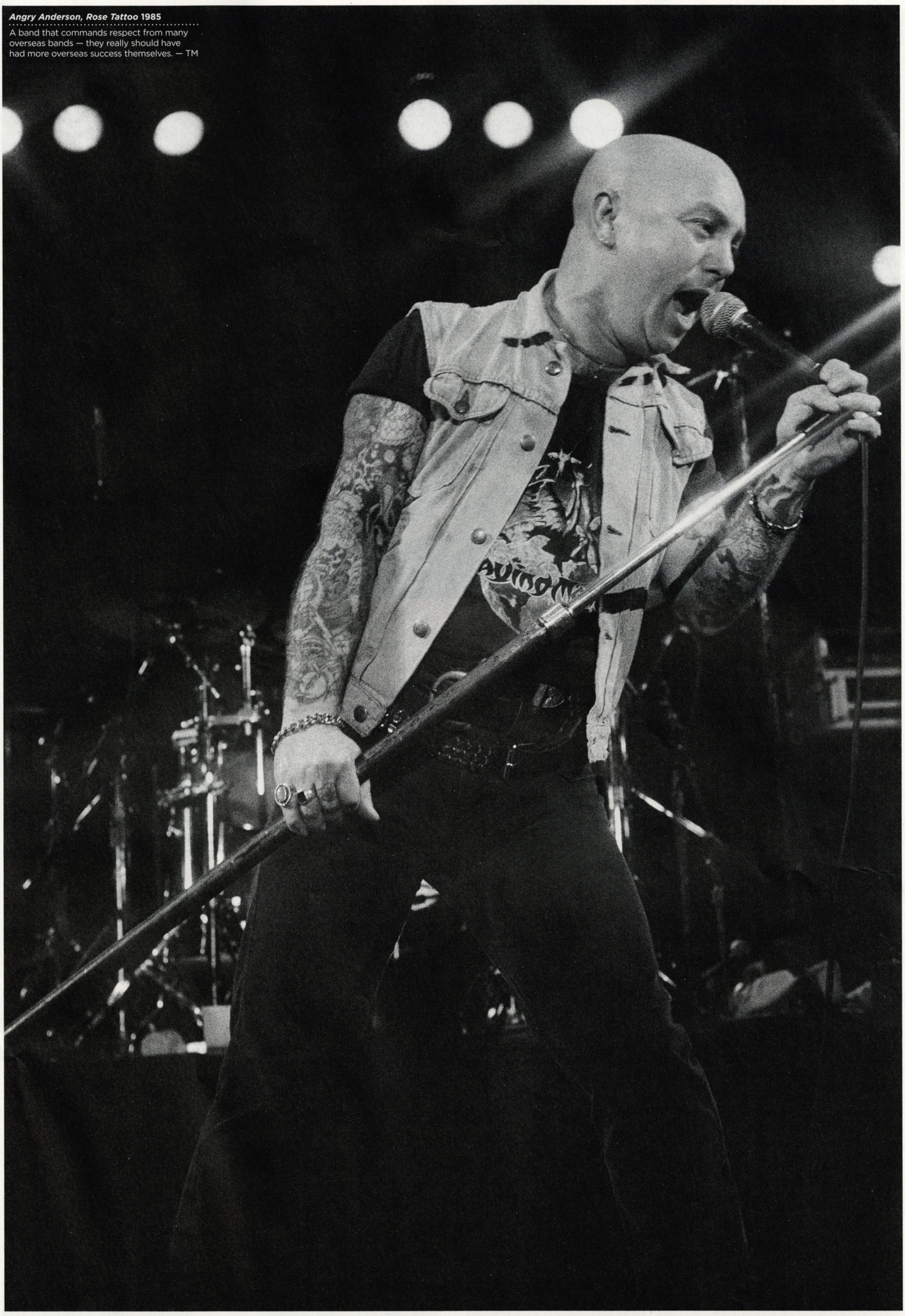
***Craig Bloxom and Mike Weiley, Spy vs Spy* 1987**

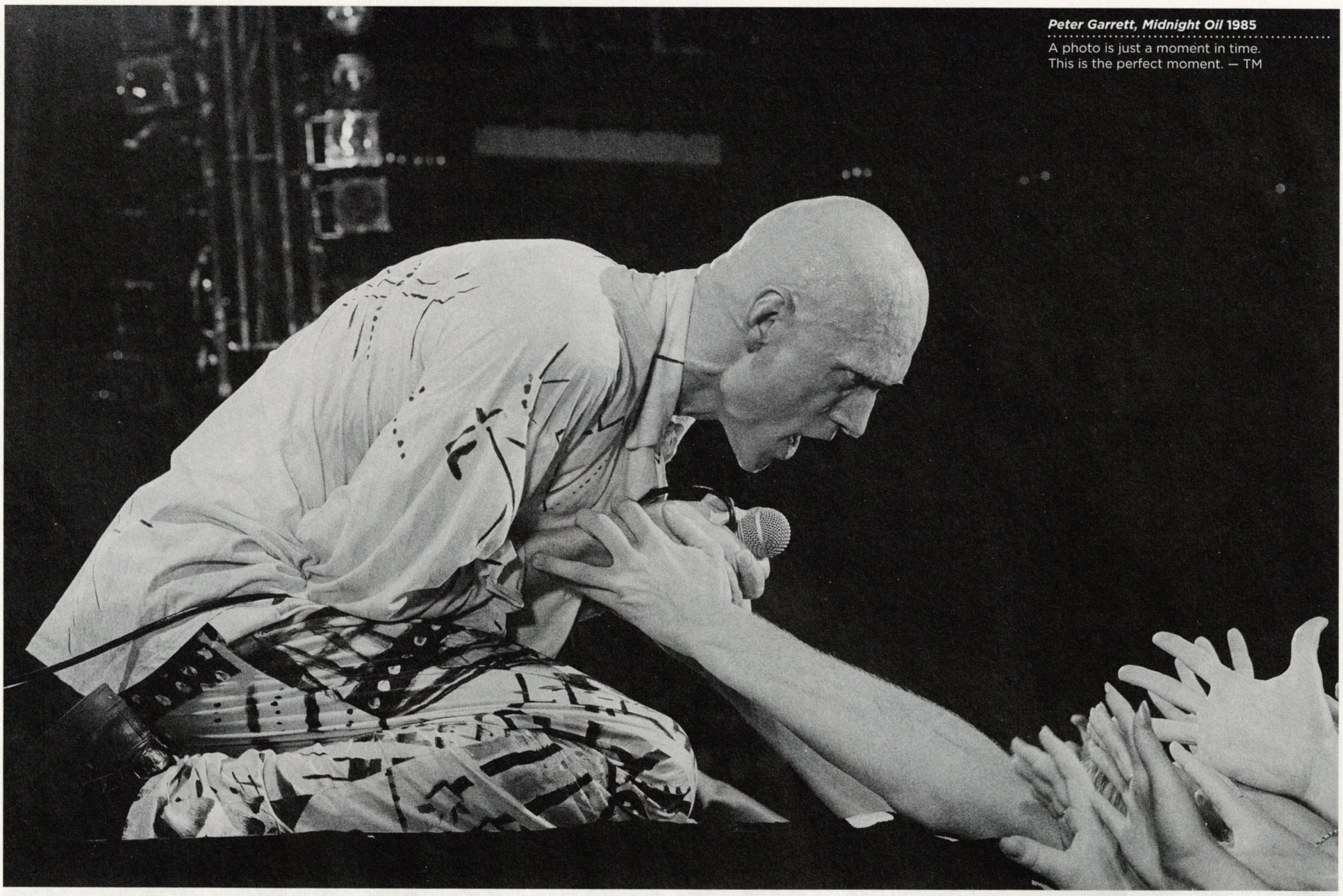
Named after a comic strip in *Mad* magazine, these guys had a few different incarnations and names: Spy vs Spy, v.Spy v. Spy, and the Spies. They wrote songs about political issues such as homelessness, destruction of heritage buildings and drugs. — TM



***Angry Anderson, Rose Tattoo* 1985**

A band that commands respect from many overseas bands — they really should have had more overseas success themselves. — TM





***Peter Garrett, Midnight Oil* 1985**
A photo is just a moment in time. This is the perfect moment. — TM

Sydney bands, but Double J had a 'what's on' gig guide every day.

The music papers survived on the smell of ink and an oily rag. Despite low circulations, the magazines gave a narrative to the Australian scene; they created heroes and put local artists into an international context.

A classic example of the value of the press is Paul Kelly. He had written for literary magazines early on and fell in with Martin Armiger and other members of the bohemian literati. This helped put him in the sights of the cognoscenti and he was written about. Kelly's reputation preceded his recordings and tours, surviving three albums that tanked. After he moved to Sydney and made *Gossip*, a record that radio could play, he slipped into the suit that had been cut and became the poet laureate he has been ever since. All credit for the music goes to Paul Kelly, but the press turned people on and helped them to get it.

Punk exploded

In the mid to late 70s, punk exploded everything. It appealed to the inner city literate types, who had precise tastes. And the high energy music also brought the kids out of the suburbs, lapping up the faux punk of groups like the Angels, the Radiators and Mi-Sex.

Punk rock brought an upsurge of do-it-yourself fanzines. *Suicide Alley* from Brisbane, created by Clinton Walker and Andrew McMillan, bore the standard for local band the Saints while *Pulp* in Melbourne championed that city's unique underground.

More energy and enthusiasm brought more people to the music press. Hunter S Thompson was the Messiah to deliver us from grammar. His gonzo journalism was the glory to which so many aspired. Most of those people went to *RAM* magazine, which touted the word 'gonzo' at any opportunity.

RAM's Andrew O'Grady was an astute, acerbic editor who could spot talent. Andrew McMillan, the only Australian who has come anywhere near Hunter, came to work at *RAM*, as did Clinton Walker, an eager swordsman in the punk culture wars.

Things were so hot that even Adelaide had its own magazine, *Roadrunner*, edited by Donald Robertson.

Me, I wrote my first record review for *Rolling Stone* on spec in 1977. It was the debut album by Jo Jo Zep and the Falcons. I wrote the story in the middle of the night and drove, once again in the Volkswagen, to post it at the 24-hour room at the General Post Office in Martin Place.

To my absolute amazement, *Rolling Stone* made it their lead review. I had achieved my wildest dreams.

So began my relationship with *Rolling Stone*. The editor, Jane Matheson, was an estimable journalist (her feature interview with Lou Reed is one of the great pieces of music writing). She was meticulous, encouraging and inscrutable. Her unerring copyediting taught a flock of music journalists how to write — especially Ed St John, Andrea Jones, Richard McGregor, Bruce Elder and me. Publisher Paul Gardiner was unfathomable but possessed by a manic energy. The other part of the *Rolling Stone* team was the avuncular Paul Comrie-Thompson.

In 1980 Gardiner decided to markedly increase the magazine's Australian content.

The Golden Age

In 1980 Australian music went nuts. Australian acts that, three years earlier, would have been happy with sales of 8000 copies, were suddenly moving MASSIVE numbers of records. The Angels, Midnight Oil, Cold Chisel, Icehouse, Split Enz, Australian Crawl and Mi-Sex sold hundreds of thousands of copies of a release. There was a lower tier of 20 bands who could sell between gold (35,000 copies) and platinum (70,000).

Meanwhile, aggressive managers and agents opened up every suburban watering hole to live rock music. The huge quantities of cash (unsupervised by the tax office), the rivers of amber liquid, the ancillary businesses in trucking, rehearsal spaces and amphetamine sulphate created an economy all its own.

It was at this point that the street press started to appear. *On the Street* began as one A3 page folded into four sheets. Essentially a gig guide, it was available free. Margaret Cott and her sister, Jenny, had a perfect formula. They were close to the managers, venues, agents and record companies whose advertising was their lifeblood. There was a direct correlation between the size of the advertising and the size of the editorial. That ratio guaranteed both profit and publicity and everyone was happy.

The Cott sisters left *On the Street* and set up *Drum Media*, which was even more successful. The paper was keen on local bands, especially those playing in town in the near future. Negative opinions appeared but were not common.

So, in 1980, I threw in my job counting planter boxes for the ABC and threw myself into the world of freelance writing. I imagined myself a little like a groovier version of Leopold Bloom, making the rounds of the magazines.

For me, the main client was *Rolling Stone.* My byline appeared in every issue. Then there was *RAM* — O'Grady was withering to all but his favourites, but I picked up some crumbs from his table.

Juke the Music Magazine
Issue #678, 23 April 1988, Australia

RAM Rock Australia Magazine
#329, 6 April, 1988, Australia

Juke the Music Magazine
Issue #532, 6 July [no year], Australia

Xpress Music & Entertainment Magazine
Issue #50, Friday 5 May 1987, Australia

RAM Rock Australia Magazine
#282, 23 April, 1986, Australia

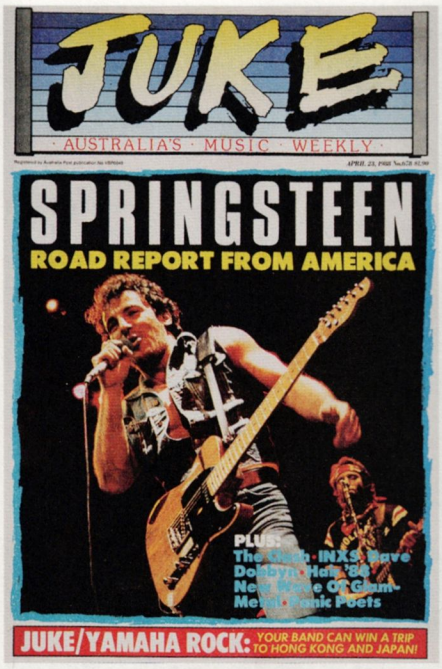
Rolling Stone
German issue #6, June, 1995, Germany

On the Street
Issue #273, Wednesday 19 February 1986, Australia

In the early 1980s, Christine Webb and Jonathon Morris started *Stiletto* magazine in a warehouse on Liverpool Street. Groups like Do Re Mi, I'm Talking, Machinations, Flaming Hands, INXS, Models and the Rockmelons had moved away from the standard modes of rock'n'roll and dirty jeans. They were as likely to be found in fashion magazines like *Stiletto* and *Follow Me* as *RAM*.

Looking back through my papers, I found copies of *Tagg*, a pocket-sized street rag, and the *Sydney Shout*, which briefly ran a column of mine. In a notebook I found a ledger for August 1981, when I made $325.82 from *RAM* and the *Sydney Shout*. The money wasn't great, but one got by on canapés and free beer at record launches at least a couple of times a week. Lotuses were everywhere.

The relationship between bands, the industry and the media was completely intertwined. There was a group of people who lived between Kings Cross and venues in Surry Hills like the Hopetoun, the Trade Union Club on Foveaux Street and the Southern Cross Hotel on Elizabeth Street.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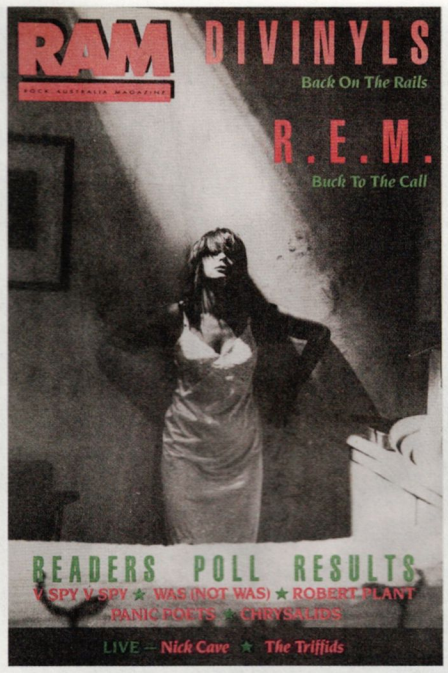
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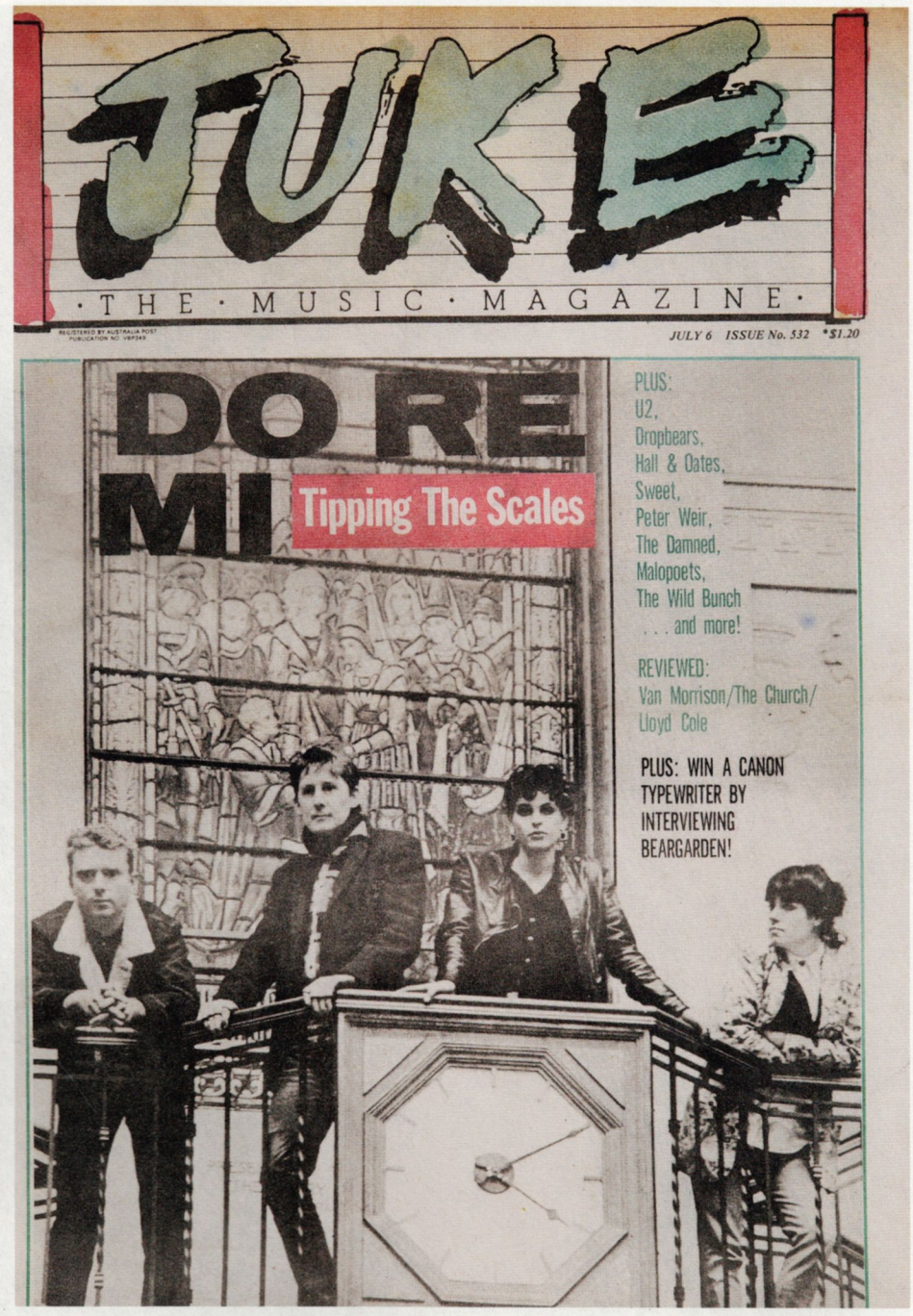
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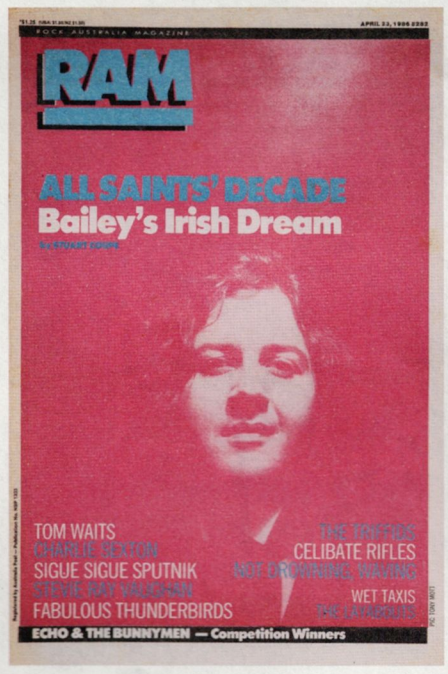
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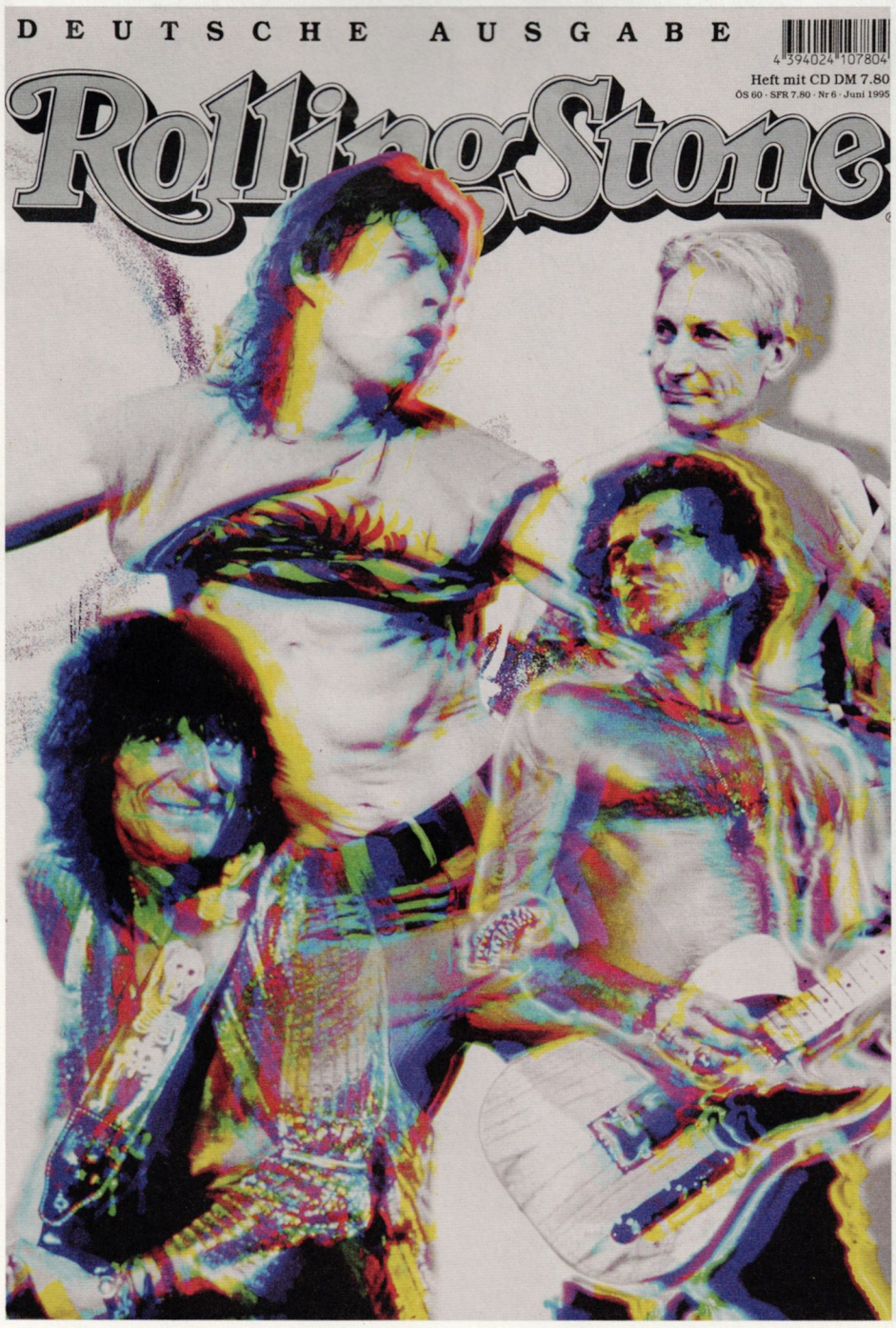
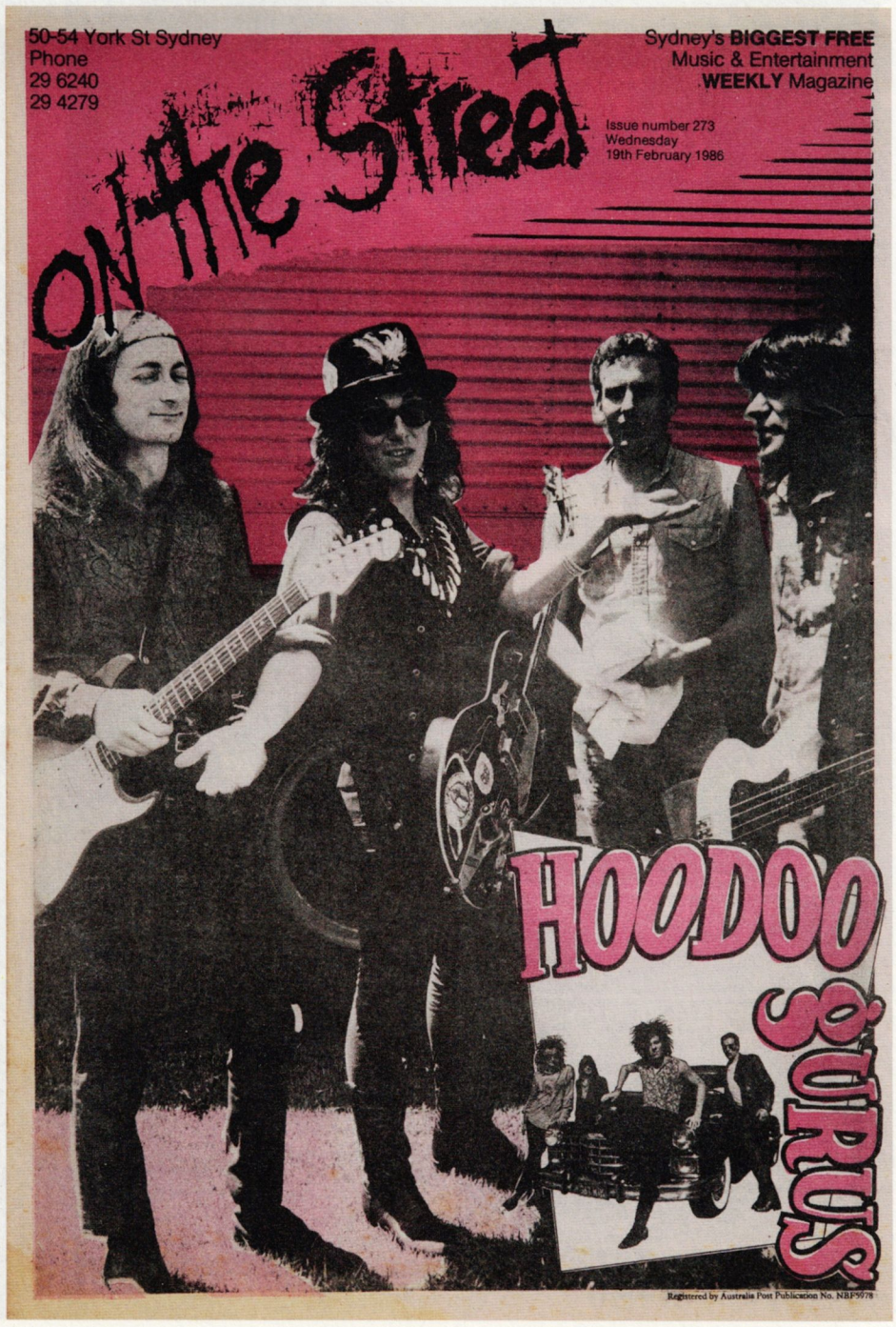
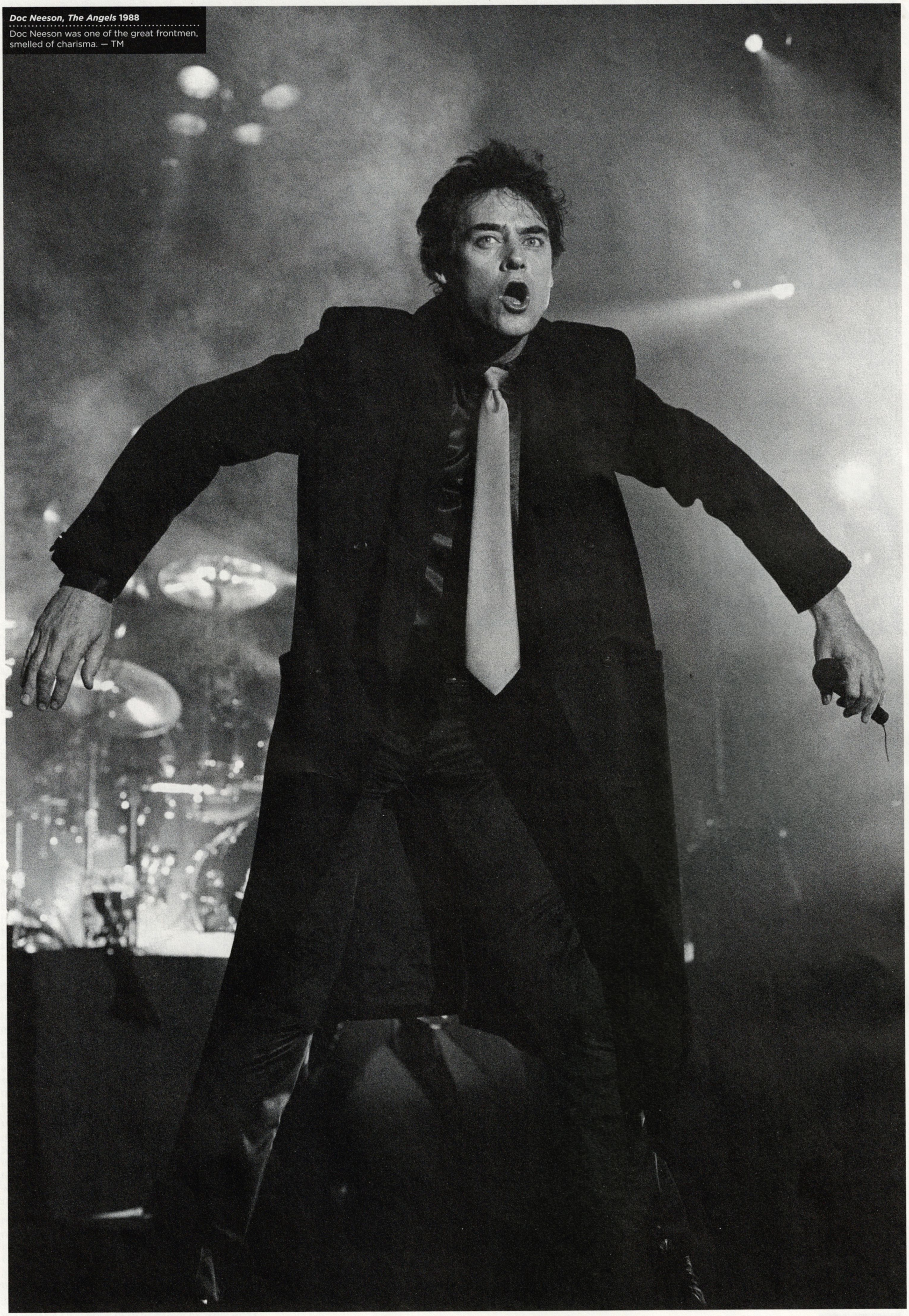
TOM WAITS
CHARLIE SEXTON
SIGUE SIGUE SPUTNIK
STEVIE RAY VAUGHAN
FABULOUS THUNDERBIRDS
THE TRIFFIDS
CELIBATE RIFLES
WET TAXIS
ECHO & THE BUNNYMEN — Competition Winners


DEUTSCHE AUSGABE
Heft mit CD DM 7.80
ÖS 60 · SFR 7.80 · Nr 6 · Juni 1995
Rolling Stone


50-54 York St Sydney
Phone
29 6240
29 4279
Sydney's BIGGEST FREE
Music & Entertainment
WEEKLY Magazine
Issue number 273
Wednesday
19th February 1986
On the Street
HOODOO GURUS
Registered by Australia Post Publication No. NBP5978

***Doc Neeson, The Angels* 1988**

Doc Neeson was one of the great frontmen, smelled of charisma. — TM



***You Am I* 1997**

Great melodies, great lyrics and a genuine rock star out the front, You Am I influenced god knows how many bands. Why, oh why, are they not bigger? Beats me. This photo was taken at the home of Tim Rogers when he lived in Annandale. — TM

***The Church* 2013**

Shot just a month after I finished renovating my house — not an easy band to shoot. — TM

Most of them were musicians; some were writers like Mark Mordue and Clinton Walker. There were snappers like Tony Mott, Francine McDougall, Kate O'Brien, Wendy McDougall and Ian Greene.

Tony Mott

Tony and Francine were the most involved in the scene and the best hustlers. Tony's trademark was the wide-angle lens and Francine's was to tilt the frame at 30 degrees.

The first shot I ever bought from Mott was a backstage image of Rose Tattoo. Not a great shot of ugly people, but there was a need for pap shots in *Rolling Stone*'s 'Random Notes' and Tony had more front than Mark Foys. His great asset was his personality. That got him access no one else had. Tony was also easy to deal with. His prices were reasonable; he was entertaining and absolutely reliable.

Tony was to the Sydney rock scene what Robert Capa was to the Spanish Civil War — embedded. His utilitarian style — five mopes against a brick wall and a fish-eye lens — became a signature. If you wanted to be a rock'n'roll star, that was the photo you needed.

Tony was not a passive snapper, though. If there was a band he liked, he would proselytise on their behalf. I recall being badgered into a story on the Honeys when I had a gut feeling they were not destined for greatness.

The shifting scene

So the reason I was on the plane was that in 1985 the Gardiners gave me a job as music editor of *Rolling Stone*. INXS were about to drop *Listen Like Thieves*, their big play on the US market. Their management was pressuring me to deliver a *Rolling Stone* cover.

Eventually a portrait of Michael Hutchence was agreed to. It was my first edition and it sold really well. That broke the drought. In the next year the Hoodoo Gurus and Midnight Oil starred on *Rolling Stone*.

Looking back on those issues, the review pages were wild and discursive. Bands that had sprung from nowhere got 800 words about their record or about the state of the art. Groups like the Triffids, who sold no LPs at the time, could get a long essay which contributed to the legend.

By the mid 80s most of the street press had evaporated under the heat of Margaret and Jenny Cott's *Drum Media*. O'Grady had bailed from *RAM*, which went independent but didn't survive. *Stiletto* went under and Jonathan Morris created a dance version of *Drum* called *3D World*.

In 1987 Paul and Jane wanted out of *Rolling Stone*. An old schoolfriend, Phillip Keir, suggested we get the licence. A company was formed with Phillip and his girlfriend Lesa-Belle Furhagen and we landed the Australian licence.

We had bugger all idea what we were doing. David Messer, who had laid out the University of Sydney student newspaper *Honi Soit*, agreed to be art director. The magazine arrived on large pieces of film that were processed in a strange machine that rarely worked. These international pages were supplemented with local ones that were typeset and stuck down with glue before being processed. David did all this with some help.

The first issue was an embarrassment. The second issue featured Mental As Anything on the cover and we were off. Some months into the enterprise, John O'Donnell joined as associate editor. Not only could he write, but he would drive to Newcastle with Spy vs Spy in the van.

O'Donnell epitomised the best things in Oz rock. Coming from Fairfield in western Sydney, he totally got the Radiators but equally got the Go-Betweens and he understood that Cold Chisel was the bridge between those two worlds.

There was a strong commitment to local content, not only music. We improved the art and production, and sales steadily increased.

Everything became corporate in the late 1980s. Australian bands had real success internationally, but a combination of drink-driving laws, insurance and an ebbing in the talent pool dried up a lot of Sydney music. Things didn't go well on a personal level and in 1992 Lesa-Belle, O'Donnell and I formed a rival publishing house and launched the magazine *Juice*.

The music was shifting. It was all Generation X and grunge. The qualities of rock's classic era were under threat and no one knew how it would turn out. Pop culture magazines were changing around the world.

Irreverence was the order of the day in the Gen X years. The idea of a 20,000-word definitive *Rolling Stone* interview was as popular as polka music. We at *Juice* were way more hip than *Rolling Stone* and we did some amazing issues but, like *Details* and the other magazines we admired, it wasn't going to work.

In England, *Smash Hits*' publisher EMAP launched *Q*, a glossy magazine dedicated to music and nothing else. Unlike *Rolling Stone*, which put music at the centre while being engaged with broad cultural issues, the EMAP magazines said 'Fuck that, we came to dance. Don't tell us your problems.'

EMAP was big on branding and formatting. Long discursive reviews were out. It was a paragraph or two tightly and alphabetically fitted into the grid. The cover lines proclaimed '153 CDs Reviewed in this Issue'. The numbers were true, but if they reviewed that many CDs they didn't always have anything interesting to say about them.

End of the glory days

In the early 90s the Big Day Out launched and festivals took off. Heaps of bands for a few dollars. You could go with your pals and see some things you liked, have a snack or a drink, then see some bands for the first time. Individual artists didn't matter so much. It was the beginning of music as a volume business.

That's not to say there was no good music anymore, but most artists no longer had a career arc. The Eagles took decades to reach the point where they could sell 20 million records. Alanis Morissette sold 20 million of her second album and nothing thereafter, the voice of her generation for a minute.

I think it was the musician Beck who pointed out that in 1960 you could not have predicted the records that would be made in 1970, and in 1970 you could not have predicted punk and disco and the records that would be made in 1980, but a record made in 2015 could as easily have been made in 2000.

***The Living End* 2003**

At the Big Day Out in Melbourne in front of a hometown crowd, the Living End's singer Chris Cheney was still recovering from a near fatal road accident. He went on to lead the band back to the top. — TM

Everything is available

Then, at the turn of the century, came the internet. As my friend and art director Bruce Daly says, 'Toby, the internet is not our friend.' Now everyone is a photographer. They can find their own walls and wide-angle lenses. Perhaps there is a Tony Mott app. Music is everywhere. Everyone is a critic and everyone is a musician so the world has become flooded with amateurism.

The critical faculty has disappeared under the tyranny of formats and star ratings. Reviews don't even start considering what the artist is on about lyrically or where the music is coming from.

The clumsy reproduction and the formatting of pictures and text are defined by machines and not art directors. The magic of opening a great spread is gone. The editorial voice has become smaller. 'Content' is cut and pasted and republished so it's hard to know the personality of the author.

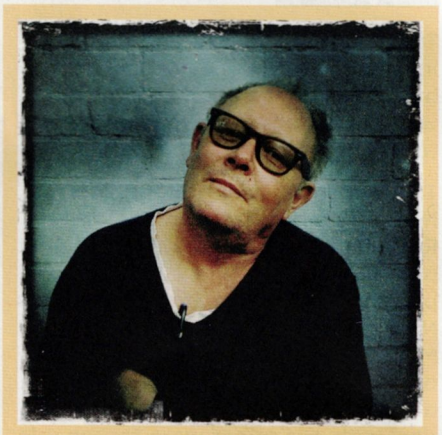
I miss the days when I had to sneak out in the middle of the night and drive across a sleeping city to get something I valued. But right now there are more Australians doing interesting things around the world than ever before. Maybe authorship isn't everything.

The internet has not been kind to the record business. There is illegal downloading, and it's possible for bands to produce their own work and have immediate distribution. We've lost the expertise that crafted the Beatles, Pink Floyd and Aretha Franklin.

Today's proposition is that everyone can express themselves. That's true. But I'd rather they didn't. Without the photographers and the writers to turn musicians into gods, we're surrounded by ordinary men and women.

But this isn't the end of culture. As my friend Stephen Cummings once sang, 'It's just some magic, there's still some fun/ If you don't pay too much attention.'

The trips to Hamilton Island and the lavish launches dried up in the 90s. The money went away. And if everyone is a critic, how will you fit them all on the plane?



Toby Creswell is one of Australia's most prolific music and popular culture writers and producers. He was the founding editor of *Juice* magazine and former editor of *Rolling Stone* Australia. His books include *Too Much Ain't Enough: The Life of Jimmy Barnes*, *1001 Songs*, *Love Is In the Air* and *100 Greatest Australian Albums* (with John O'Donnell and Craig Mathieson). Toby has produced and written a range of films, TV series and documentaries, and won a swag of industry awards.

***Cold Chisel* 2001**

For me, Cold Chisel is Australia's greatest band ever (with a huge doff of the cap to AC/DC). They have all the ingredients: great songwriter, no weak links and the odd bit of conflict. — TM

***Kasey Chambers* 2015**

In July 2015 I did a shoot with Kasey Chambers at the State Library. We teamed up with *Rolling Stone* to show the whole process from shoot to cover. Often, as a photographer, you pick your best shot and then the editor or band management takes over. The next thing you know, the magazine or CD cover comes out and they've chosen something different. It's not always as bad as it sounds — you can be pleasantly surprised. — TM

LIST OF WORKS

All works are courtesy of Tony Mott unless otherwise stated.

MOTT THE MAN

Deborah Harry
Paul and Linda McCartney
Tony Mott and Kasey Chambers
Tony Mott and Elvis Costello
Tony Mott and Tommy Emmanuel
Tony Mott and Mick Jagger
Tony Mott and Mick Jones
Tony Mott and Norah Jones
Tony Mott and Tom Jones
Tony Mott and Christine McVie
Tony Mott with Jodi Phillis and Suzie Higgie
Tony Mott and Tim Rogers
Tony Mott and Lucinda Williams
Tony Mott and Spinal Tap

Film stills

Animal Kingdom 2010
Written and directed by David Michôd.
Produced by Screen Australia, Porchlight, Film Victoria, Screen NSW, Fulcrum Media Finance, Showtime Australia.
Distributed by Sony Pictures Classics.
© Animal Kingdom Holdings

Tomorrow, When the War Began 2010
Screenplay by Stuart Beattie.
Directed by Stuart Beattie.
Produced by Andrew Mason and Michael Boughen. Distributed by Paramount Pictures and Freestyle Releasing.
© Tomorrow, When the War Began

A Few Best Men 2011
Written by Dean Craig.
Directed by Stephan Elliott.
Produced by Quickfire Films, Screen Australia, Screen NSW.
Distributed by Icon Film Distribution and Buena Vista International.
© A Few Best Men

The Darkside 2013
Directed by Warwick Thornton.
Produced by Scarlett Pictures.
Distributed by Memento Films International and Transmission.
© The Darkside

The Rover 2014
Screenplay by David Michôd.
Directed by David Michôd.
Produced by Porchlight Films, Lava Bear Films, Screen Australia.
Distributed by Roadshow Films.
© Rover Film Holdings Pty Ltd

Awards

Australian Music Industry Awards
Best Rock Photographer 1991

Australian Music Industry Awards
Best Rock Photographer 1992

Australian Music Week
Best Live Concert Photography 2001

Australian Live Music Award
Best Live Concert Photography 2002

Australian Live Music Award
Best Live Concert Photography 2003

Jack Rock Photographer of the Year 2005

Jack Rock Photographer of the Year 2006

Access all areas

97 passes with lanyards

Keeping records

Two binders with paper

WILD CHILD

Chrissy Amphlett, Divinyls live 1980s (six images)

Chrissy Amphlett 1980s (two images)

Chrissy Amphlet and Mark McEntee 1980s

Chrissy Amphlet and Mark McEntee, Divinyls live 1980s

Divinyls live 1980s (two images)

Divinyls 1980s

Divinyls, Piccadilly Hotel, Kings Cross 1983

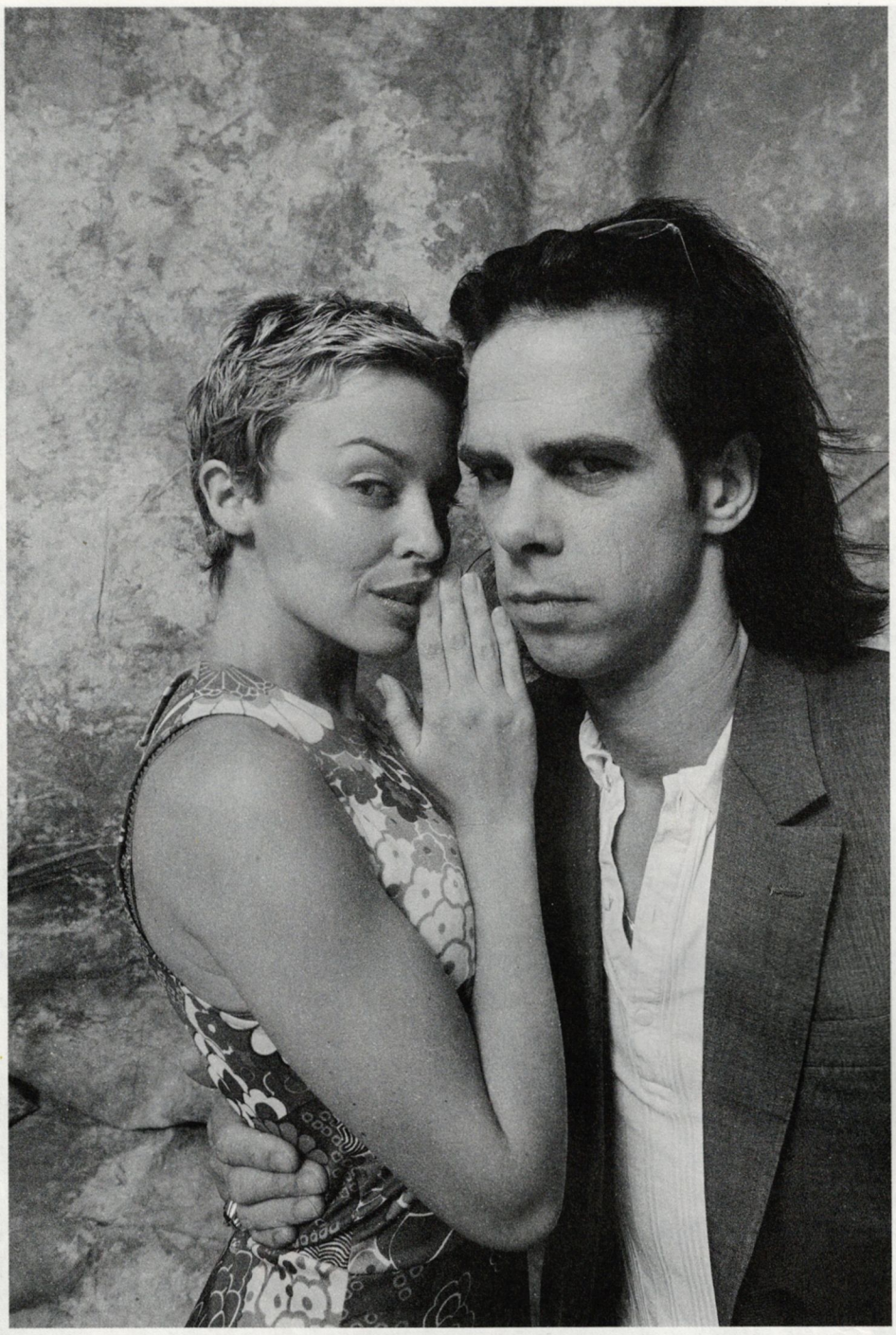
Chrissy, Divinyls 1987

Divinyls, The Choice is Yours c. 1982
signed poster

San Miguel, Sundays, Divinyls c. 1982
State Library of NSW
POSTERS/MUSIC/17

***Kylie Minogue and Nick Cave* 1996**

Both Melbourne icons in their own right, but in very different fields. It was an odd combination that worked. — TM



SYDNEY SOUNDS

Doc Neeson, The Angels 1988
Baby Animals 1993
The Celibate Rifles 1989
Clouds 1999
The Cockroaches 1991
Cold Chisel 2001
Died Pretty 1990
Falling Joys 1994
Frenzal Rhomb 2006
Front End Loader 1997
Hard-Ons 1994
Hellmenn 1989
Hitmen 2007
Hoodoo Gurus 1984
The Hummingbirds 1988
The Johnnys 1986
Lime Spiders 1988
Lubricated Goat 1989
Machine Gun Fellatio 2002
Mental As Anything 1987
Peter Garrett, Midnight Oil 1985
Nitocris 1999
Psychotic Turnbuckles 1987
The Radiators 1986
Ratcat 1991
Angry Anderson, Rose Tattoo 1985
The Screaming Jets 1997
Shout Brothers 1996
Smudge 1996
Jeremy Oxley, Sunnyboys 1992
Deniz Tek 1992
Louis Tillett 1992
The Vines 2003
The Whitlams 1998
You Am I 1997
X 1988

Band flyers 1986–2006

51 paper flyers by artists including Ben Brown and Ray Ahn
State Library of NSW
EPHEMERA/MUSIC/1830

PORTRAITS

360 2013
Beastie Boys 1992
Björk 1994
The Black Crowes 1990
The Black Eyed Peas 2001
Deborah Harry and Chris Stein, Blondie 1993
Jon Bon Jovi 1992
James Brown 1998
Concrete Blonde 1987
Elvis Costello 1988
Slim Dusty 1988
Eurythmics 1983
Faith No More 1997
Marianne Faithfull 2003
Fleetwood Mac 1990
Gooch Palms 2013
Good Charlotte 2010
Ben Harper 1988
Ice-T 1995
Michael Hutchence, INXS 1988
Daniel Johns 2015
Jimmy Little 2000
Marilyn Manson 1997
Kylie Minogue and Nick Cave 1996
Jenny Morris 1985
Motorhead 1997
Ozzy Osbourne 1991
Ramones 1994
Henry Rollins 1991
Run DMC 1998
Chris Bailey, The Saints 1986
Slipknot 2000
Kim Gordon, Sonic Youth 1993
Joe Strummer 2000
Tumbleweed 1994
The White Stripes 2002

CDs singles, EPs and full albums

Beasts of Bourbon, *From the Belly of the Beasts* 1993
The Bellhops, *Room Service* 1997
bodyjar, *Take a Look Inside* 1994
The Celibate Rifles, *Spaceman in a Satin Suit* 1994
Clouds, *Favourites* 1999
Dead Ringer Band, *Already Gone* 1997
Divinyls, *Greatest Hits* 2006
Paul Greene, *Reset* 2007
Hillsong, *Hope* 2003
Suzie Higgie, *4 Track Mind* 2000
Judge Mercy, *Live With It!* 1992
Ed Kuepper, *The Way I Made You Feel* 1991
Little Birdy, *bigbiglove* 2004
Little Birdy, *Confetti* 2009
Masters Apprentices with Hoodoo Gurus, *Turn Up Your Radio* 1995
John McNally, *John McNally's Ireland* 1993
Tex Perkins, Don Walker, Charlie Owen, *What I Done to Her* 1993
Powder Monkeys, *Straight until Morning* 1995
Ian Rilen and the Love Addicts, *Family From Cuba* 2012
The Saints, *Songs of Salvation 1976–1988* 1990
Savage Garden, *Chained to You* 1999
Six & Out, *Six & Out* 2000
Skulker, *Too Fat for Tahiti* 2000
Spazzys, *Aloha! Go Bananas* 2004
Sprimp, *We Love TV* 2002
Tamara Stewart, *The Way the World is* 2001
Stiff Kittens, *Eat the Peanuts* 1993
Sally Street, *The Scorpion Maid* 2010
Sunrize Band, *Lunggurrma* 1993
Deniz Tek, *Music for Film and TV*, 1998
Urst 1998
The Verlaines, *Ready to Fly* 1991
You Am I, *Coprolalia* 1993

Vinyl 7" and 12"

The Angels, *Rhythm Rude Girl* 1989
Beasts of Bourbon, *Black Milk* 1990
Big Hope, Little Town 1991
Box The Jesuit, *Angel Flame* 1990
Box The Jesuit, *Murdercycle* 1990
Bughouse, *Every Fool in Town* 1991
The Butcher Shop, *Pump Action* 1990
The Cockroaches, *Positive* 1991
Died Pretty, *Time March Past* 1991
Divinyls, *Pleasure and Pain* 1985
Do Re Mi, *The 'Happiest Place in Town'* 1988
The Dubrovniks, *Audio Sonic Love Affair* 1990
The Dubrovniks, *She Got No Love* 1990
Tommy Emmanuel, *Dare to be Different* 1990
Falling Joys, *Wish List* 1990
The Hummingbirds, *loveBUZZ* 1989
Icehouse, *Great Southern Land* 1989
Mortal Sin, *I Am Immortal* 1990
Neil Murray, *Lets Fall in Love Again (Just for the hell of it)* 1989
Trevor Knight and the Newport Trio, *Times They are A'changing* 1989
Nineteen 27, *Don't Forget Me* 1990
Martin Plaza, *Concrete and Clay* 1986
Plug Uglies, *Knock Me Your Lobes* 1988
Psychotic Turnbuckles, *Beyond the Flipout* 1987
Psychotic Turnbuckles, *Lunar Chik* 1989
Psychotic Turnbuckles, *Pharoahs of the Far Out* 1989
Roddy Ray'Da and the Surfin' Caesars, *Orgazmatazz* 1991
Ripe For You, *S-s-s-single Bed* 1991
The Saints, *All Fools Day* 1985
The Screaming Tribesmen, *I Got a Feeling* 1988
The Screaming Tribesmen, *Take Cover* 1989
The Shivers, *Downtown Sister* 1991
Sonic Youth, *Burning Spear* 1993
Straitjacket Fits, *Bad Note for a Heart* 1990
Sunnyboys, *Sinful Me* 1989
Temper Temper, *What Did I Do?* 1994
The Tribe, *War Cry* 1985
The Trilobites, *Turn it Around* 1987
The Venetians, *Amazing World* 1988
The Venetians, *Bitter Tears* 1988

The music press

57 magazine and street press covers

BIG DAY OUT

Lily Allen 2010
Airbourne 2011
Arcade Fire 2014
Cedric Bixler-Zavala, At the Drive In 2001
Big Day Out tour pass 2008
John Butler 2007
Butterfly Effect 2009
Chris Martin, Coldplay 2001
Lupe Fiasco 2011
Garbage 2002
Phil Jamieson, Grinspoon 2005
PJ Harvey 2001
Courtney Love, Hole 1999
Wes Borland, Limp Bizkit 2001
The Living End 2003
Magic Dirt 2007
Mudvayne 2001
Matthew Bellamy, Muse 2010
Trent Reznor, Nine Inch Nails 2000
Kurt Cobain, Nirvana 1992
Eddie Vedder, Pearl Jam 2014
Keith Flint, Prodigy 1997
Rage Against The Machine 1996
Till Lindemann, Rammstein 2001
Quan Yeomans, Regurgitator 1996
Slipknot 2005
Patti Smith 1997
Chris Cornell, Soundgarden 1994
Iggy Pop and the Stooges 2006
Surfing the crowd n.d.
Craig Nicholls, The Vines 2003
Washington 2011
Kanye West 2012
Andrew Stockdale, Wolfmother 2006
Mambo Presents the Big Day Out 1993
David McKay
State Library of NSW
POSTERS 53/2

LIVE

AC/DC 2013
David Bowie 1987
Jeff Buckley 1995
Johnny Cash 1991
Alice Cooper 1988
Robert Smith, The Cure 1994
Miles Davis 1997
Bob Casale, Devo 1995
Bob Dylan 1986
Stevie Nicks, Fleetwood Mac 1990
Billy Idol 1987
Iron Maiden 1985
Michael Jackson 1996
Mick Jagger 1988
Joan Jett 1986
Elton John 1986
Judas Priest 2008
BB King 1989
Lenny Kravitz 1994
Madonna 1990
James Hetfield, Metallica 1989
Johnny Rotten (Lydon), Public Image Limited 1994
Ramones 1994
Anthony Kiedis, Red Hot Chili Peppers 1992
Rihanna 2008
Keith Richards, The Rolling Stones 1995
Diana Ross 1989
Morrissey, The Smiths 1986
Bruce Springsteen 1992
Rod Stewart 1986
Bono, U2 1994
Neil Young 1989
ZZ Top 1987

ON LOCATION

Beasts of Bourbon 1990
Black and white negatives and colour positives reproduced on Fujiclear

On location around Sydney Harbour

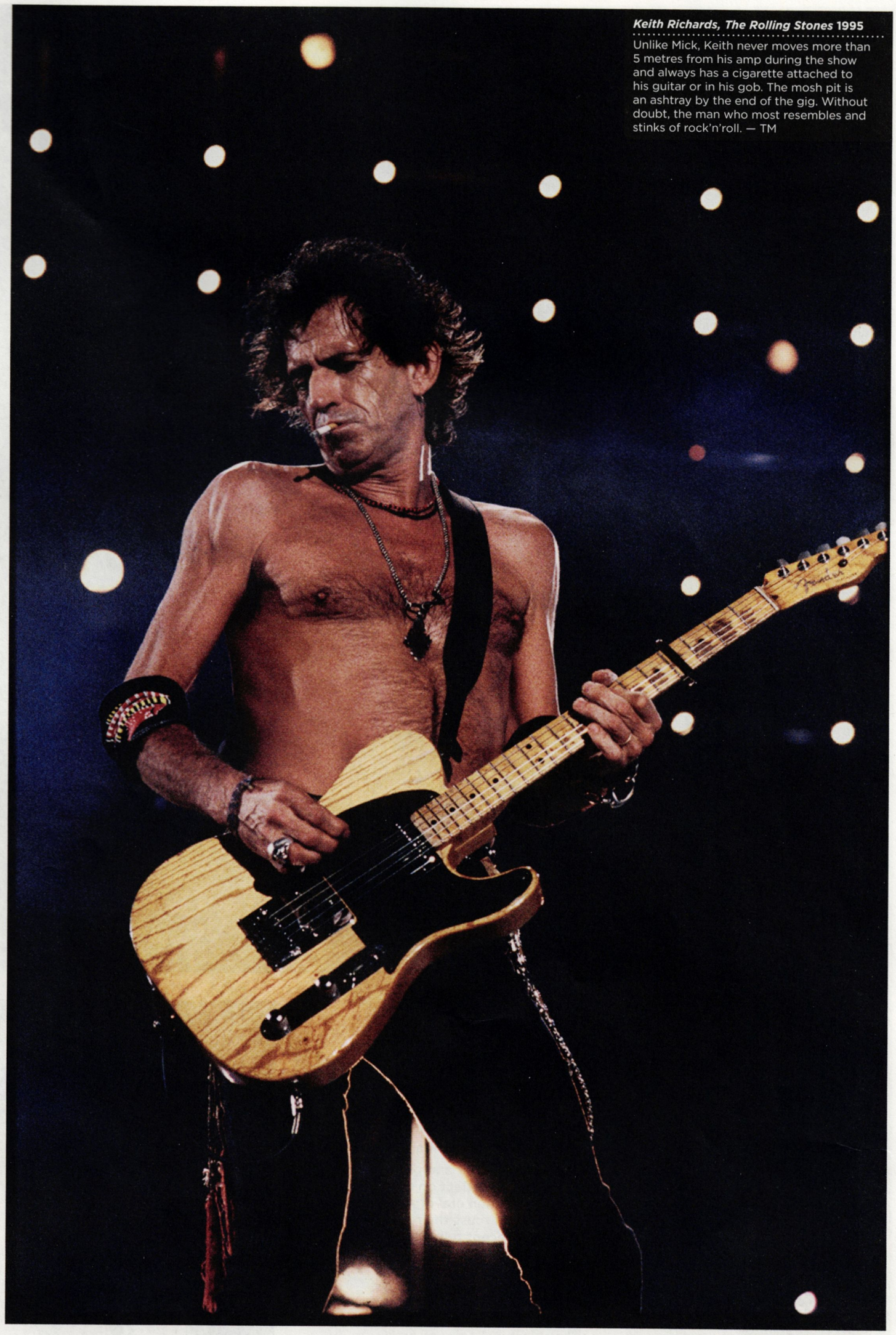
British India 2008
Mariah Carey 1998
Cheap Trick 1990
Joe Cocker 1998
Phil Collins 1986
The Cramps 1995
Crowded House 1996
Joe Elliott, Def Leppard 1992
Stevie Ray Vaughan and Double Trouble 1986
East 17 1994
Fleshtones 1990
Itch-E and Scratch-E 2010
Jack Johnson 2004
Evan Dando, The Lemonheads 1993
Bruno Mars 2011
Paul McCartney 1993
Thom Yorke, Radiohead 1998
Salt-N-Pepa 1994
Sparks 2001
Blackie Lawson, W.A.S.P. 1985

On location at the State Library

Nick Cave 2004
Cosmic Psychos 1991
Do Re Mi 1984
The Screaming Tribesmen 1986
Lucinda Williams 1986
Kasey Chambers 2015
Four mock-up covers of *Rolling Stone*
Four annotated proof sheets

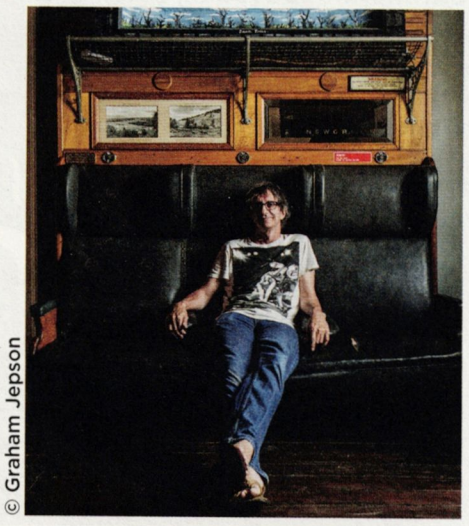
On location at Tony Mott's house

Sarah Blasko 2001
Clare Bowditch 2005
Billy Bragg 1996
The Church 2013
Tex Perkins 1991
Spiderbait 1994
The Waifs 2003



***Keith Richards, The Rolling Stones* 1995**
Unlike Mick, Keith never moves more than 5 metres from his amp during the show and always has a cigarette attached to his guitar or in his gob. The mosh pit is an ashtray by the end of the gig. Without doubt, the man who most resembles and stinks of rock'n'roll. — TM

NSW first class train carriage seat c. 1950s



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EVENTS

What a Life! with Tony Mott

THURSDAY 29 OCTOBER, 6 PM
SATURDAY 28 NOVEMBER, 2 PM

Metcalfe Auditorium
Macquarie St building

$10, bookings essential

Tony Mott has been photographing rock'n'roll life — on stage and behind the scenes — for the past 30 years. He has captured official tours and photo shoots, and witnessed wild after parties and rock's excess! Join Tony at this special event as he talks about some of his favourite photos and career highlights.

Dead or Alive?

SATURDAY 31 OCTOBER, 2 PM – 3 PM

Metcalfe Auditorium
Macquarie St building

Free, bookings essential

It's popularly believed that Sydney and Melbourne's live music scenes have been dying out since the late 1990s. Musician and researcher Sarah Taylor decided to find the truth by mapping information from local gig guides over a 23-year period from 1983 and comparing it with census data from the Australian Bureau of Statistics. Join Sarah for this illustrated talk as she reveals her surprising findings.

Solid Gold

SATURDAY 5 DECEMBER, 2 PM – 3 PM

Metcalfe Auditorium
Macquarie St building

Free, bookings essential

Author Jeff Apter and photographer Phillip Morris reflect on the 1960s and 70s 'golden era' of Australian rock. They discuss their experiences and most recent publications, *Tragedy: The Sad Ballad of the Gibb Brothers* and *It's a Long Way: From ACCA-DACCA to Zappa*.

bookings@sl.nsw.gov.au
Telephone: (02) 9273 1770

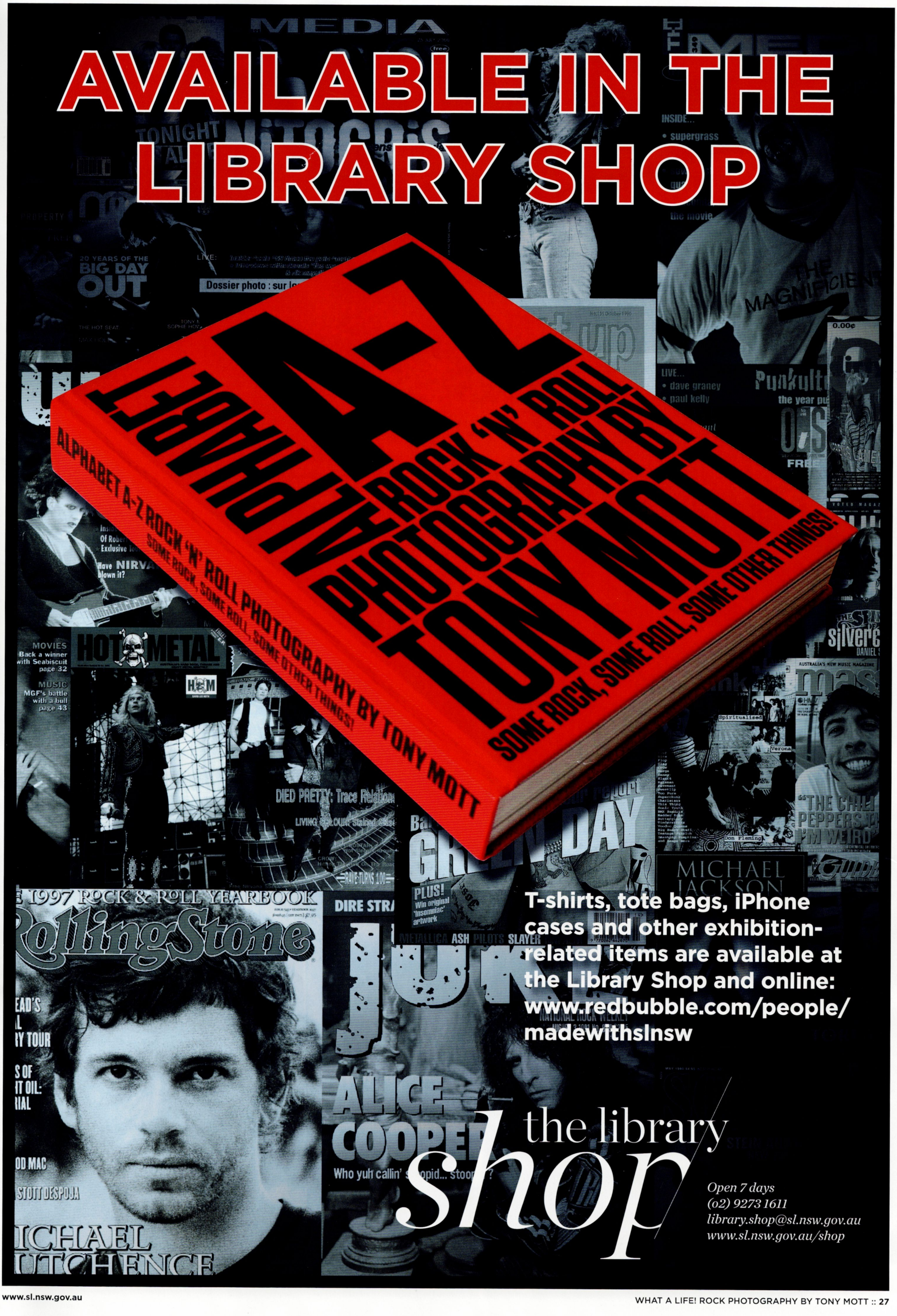
***AC/DC* 2013**

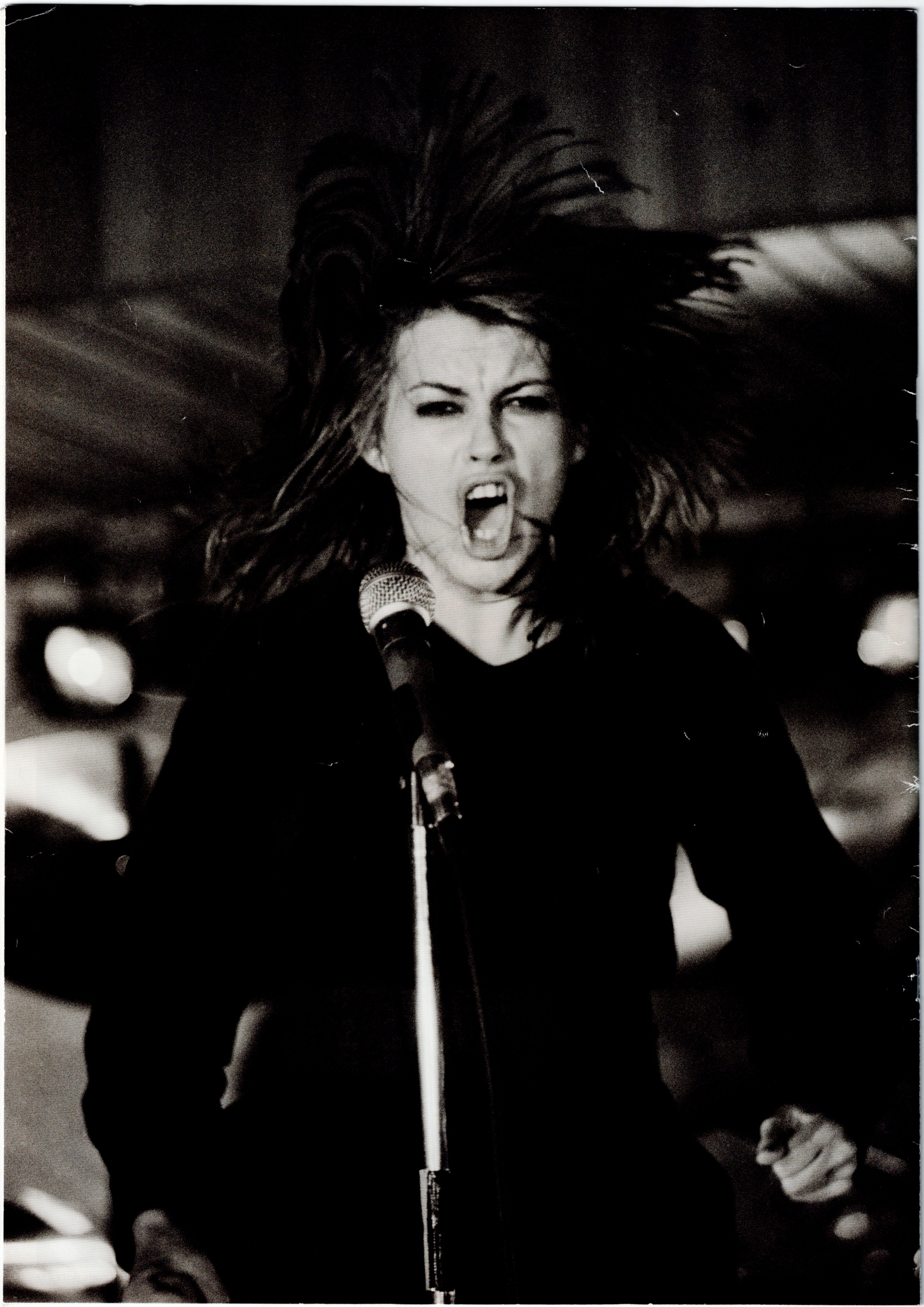
You can't help but smile when a 57-year-old man walks on stage in a school uniform and proceeds to duck walk and play 20-minute guitar solos. The fans love it! — TM

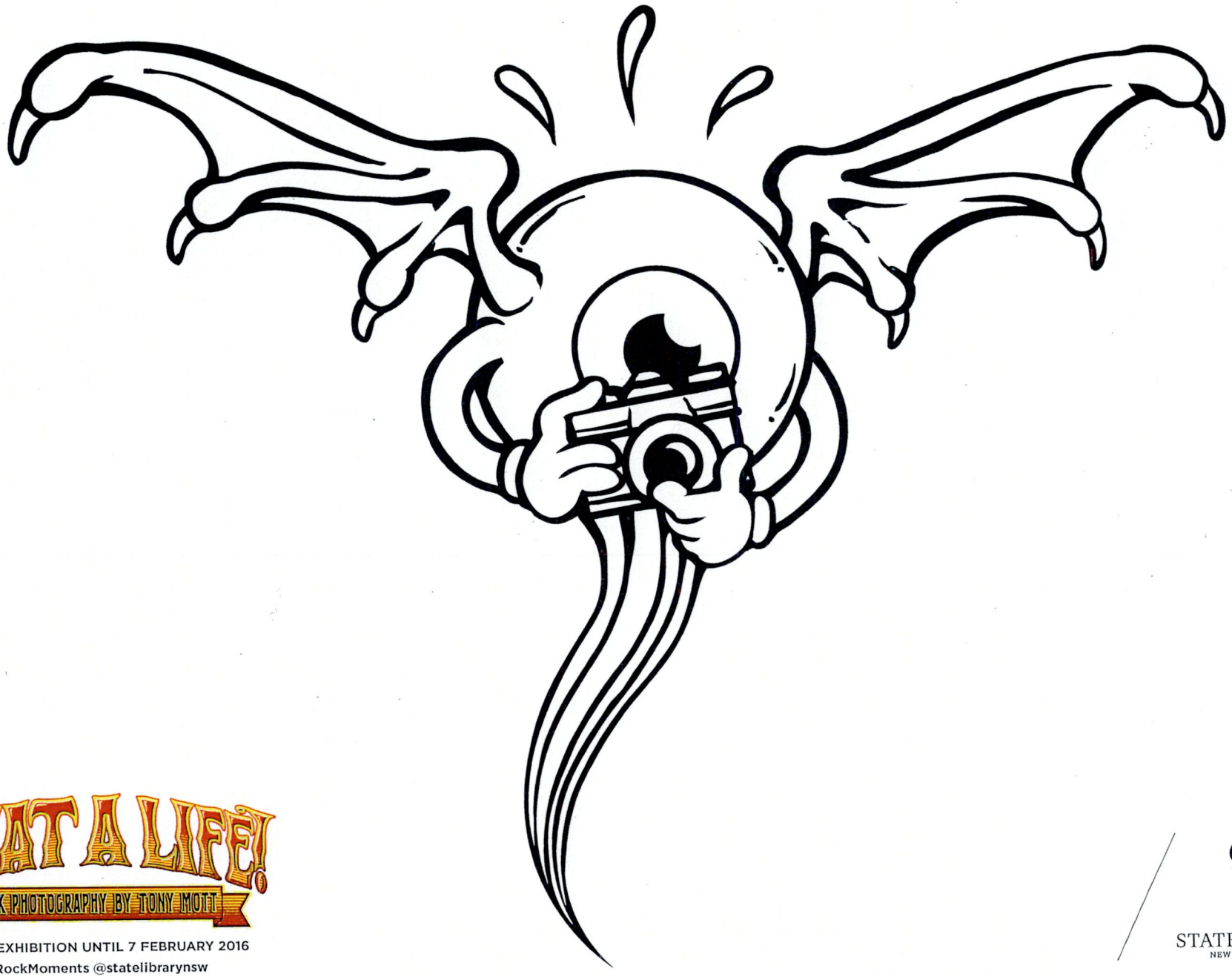
***Marilyn Manson* 1997**

Introducing himself as Brian, and presenting a box of contact lenses in different colours, he couldn't have been a nicer guy. He doesn't look like any other Brian I've known. — TM

AVAILABLE IN THE LIBRARY SHOP







WHAT A LIFE!

ROCK PHOTOGRAPHY BY TONY MOTT

A FREE EXHIBITION UNTIL 7 FEBRUARY 2016

#RockMoments @statelibrarynsw

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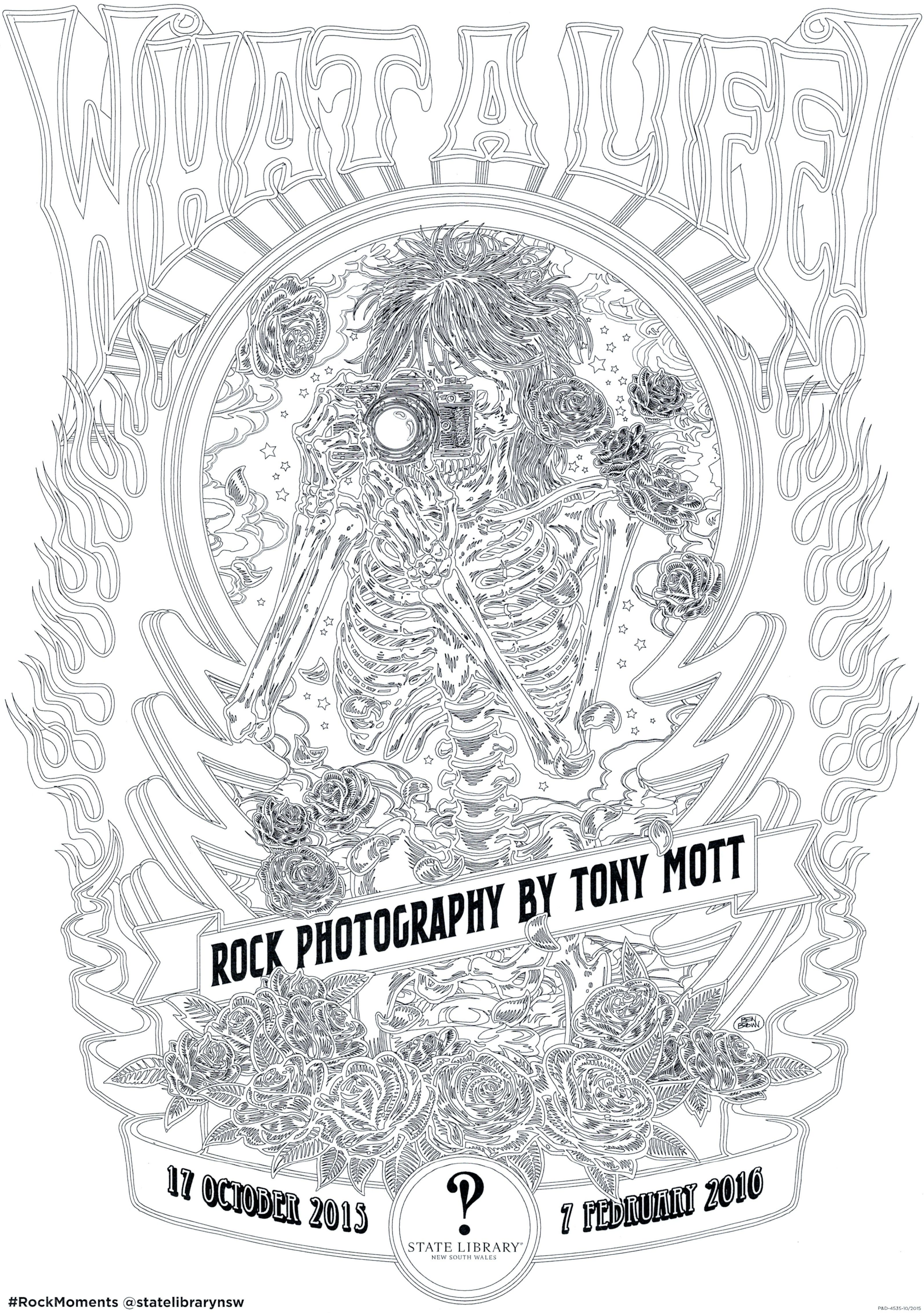

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